

**HOW TO STUDY
GAVINIÉS**

EDITH L. WINN



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HOW TO STUDY GAVINIÉS

A BOOK FOR ADVANCED VIOLIN STUDENTS
WHO WISH TO PERFECT THEIR BOWING,
TECHNIC AND THE HIGHER POSITIONS

BY
EDITH L. WINN

Author of "How to Prepare for Kreutzer," "How to Study Kreutzer," "How to Study Fiorillo," "How to Study Rode," "Representative Violin Solos and How to Play Them," etc., etc.



NEW YORK
CARL FISCHER

1923

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TO THE MEMORY OF

Carl Halir,

SCHOLARLY MUSICIAN AND WORTHY EXPONENT
OF THE HIGHEST IDEALS OF THE
JOACHIM SCHOOL.

PREFACE



PIERRE GAVINIÉS

PERHAPS the position of this virtuoso in the artistic world is best characterized by Viotti's saying — "He is the French Tartini."

Born at Bordeaux on the 26th of May, 1726 (Laborde says May 11, 1728), he appeared in 1741 in one of the famous Paris *Concerts Spirituels* as a "finished" artist, no one who heard him being able to say with whom he studied; however, that point signified nothing, for Gaviniés at once won all hearts. His playing seems to have been quite wonderful, and in

works of both a passionate and cantabile style, he is said to have excelled.

Almost immediately after his first appearance he was engaged as first soloist at the *Concerts Spirituels* — the only institution in Paris at which an artist at that period could obtain a hearing. For thirty years he occupied this post, and the older biographers are unanimous in declaring him to have easily surpassed all other violinists of the day — Pugnani, Ferrari, Stamitz, etc.

In 1773 he was appointed director of the *Concerts Spirituels* with Gossec, and he retained this office until 1777, his directing being quite famous everywhere. When the Paris Conservatorium was founded in 1794, Gaviniés was elected Director, but he did not take his position until 1796, when the storm of the revolution had calmed down. As to his many adventures with coquettish ladies numerous stories are told, and his denunciation by a prominent social worthy led to his imprisonment in the Bastile. He died on the 9th of Sep-

tember, 1800, and his death was followed by a panegyric delivered by Mme. Pipelot (Princess Salm) in the Lyceum of Arts. A large number of his compositions are published, but few are well known. They include six concertos, six sonatas, three solo-sonatas and a three-act opera "*Les Prétendu*."

The *Twenty-four Studies* by P. Gaviniés¹ belong to the most thoroughly classical works for the violin ever published. While practical in their relation to the Paganini Caprices² and thoroughly interesting to the ambitious student and teacher, they are not as much taught as the *Caprices* by Rode.³

Combinations of the positions, as well as difficult double-stop passages, depend upon left-hand dexterity, but Gaviniés has written for the *clever hand*. One cannot well misunderstand his well-ordered choice of technical difficulties. When the student has mastered the Studies, he is ready for the most difficult intervals, double-stops and progressions of standard concertos. I do not hesitate to say that if the Gaviniés *Studies* are thoroughly mastered, one must be able to study the Paganini *Caprices*, in part, without a master. Gaviniés requires advanced technic. Rode insists upon mature interpretation as well as technic. The Rode *Caprices* do not sound in the least like studies. They are very much like pieces. Frequently, in Berlin, students mem-

¹ *P. Gaviniés, 24 Studies* (*Matinées*), revised in accordance to the technical requirements of modern violin playing and provided with systematic fingering, dynamic indications and explanatory notes by Emil Kross. Price, 50 cents. The same edited and fingered by Edmund Singer, with a biographical sketch of the composer by Gustav Saenger. Price, 50 cents.

² *N. Paganini, 24 Caprices*, together with *Moto Perpetuo* and *Duo Merveille*, edited by Emil Kross. Price, 75 cents.

³ *P. Rode, Op. 22, 24 Caprices*, revised in accordance to the technical requirements of modern violin playing and provided with systematic fingering, dynamic indications and explanatory notes by Emil Kross. Price, 50 cents. The same edited and fingered by Edmund Singer, with a biographical sketch of the composer by Gustav Saenger. Price, 50 cents.

orized them for Professor Joachim and his colleagues. The *Caprices* were also studied in detail and were made as interesting as concertos. Few advanced students ever discarded them. Usually they occupied three years of study at the Hochschule.

Thoroughly prepared by Fiorillo and Rode, the student ought not to spend more than one year on Gaviniés. During daily practice of these exercises, it is possible to obtain such an ample technic that one can also study the Rovelli *Caprices*¹ during the same year.

Before undertaking the *Studies* of Gaviniés, it is necessary to play the scales in three octaves. I would use the Schradieck *Scale Studies*,² those of Hrimaly³ and also the *Studies* of Carl Halir,⁴ so excellent in developing the left hand and adding to the command of the legato. No one can afford to neglect scales, as tonal purity and absolutely clean technic must result from this practice. Rapidity, dexterity and bowing must be considered from the first in all scale practice. Artists do not neglect scales; not a single day passed without technical practice in the case of Joachim. Remarkable talent does not excuse one from the study of detail. We have only to cite the uneven playing of Elman, Kubelik and others, after a long concert season, during which systematic practice has been impossible. Many artists actually appear in concert so frequently as to obtain their only practice upon the stage.

One of the most serious habits among students is *not* keeping the fingers upon the strings. During the execution of scales, as well as passage work, no student,

¹ P. Rovelli, *Op. 3 and 5, 12 Caprices*, edited and fingered by Edmund Singer, with a biographical sketch of the composer by Gustav Saenger. Price, 40 cents.

² Hy. Schradieck, *Scale Studies*, newly revised, with a biographical sketch of the composer by Gustav Saenger. Price, 50 cents.

³ I. Hrimaly, *Scale Studies*. Price, \$1.00.

⁴ Carl Halir, *New Scale Studies*, newly revised and annotated by E. L. Winn. Price, net \$2.00.
Published by Carl Fischer, New York City.

who has not a reposeful hand, can measure his intervals exactly. The hand must not only lie freely but the fingers must fall with firmness and accuracy, as well as speed. To do this one must have had excellent training in true hand culture, as outlined in the works of Sevcik. String transfers may also be taught systematically with scales. Position work naturally falls in line with scale practice. I would suggest that the scales be practiced in three or four ways in three octaves, as outlined by Schradieck, Hrimaly and Kross.

Pure intonation, strength, agility, independence and freedom are essentials of good violin playing. A quiet hand during position work means that the *whole hand* seeks the new position, the thumb moving with the fingers.

I have not said much about rhythm. All scales should be played in twos, fours or groups of eight notes, then with sixteen notes in a bow, followed by the three octaves in a bow. Rhythm may be taught with varied bowings, as found in my three octave scales.¹

You will observe that the first finger represents an artificial saddle in the positions and must remain *down* on the string, when not playing, to gauge the position; this precludes the possibility of the use of the vibrato, so deleterious to intonation in purely technical passages. You will note that the second, fourth and sixth positions are frequently used in the study of Gaviniés. A careful review of the works of Dont, Op. 37-38,² and Schradieck's *Technical Studies*,³ as well as the *Position Studies* of

¹ Edith L. Winn, *Daily Exercises for Violinists*. Part I. Daily Exercises and the Three Octave Studies. Price \$1.00.

² J. Dont, Op. 37, 24 Exercises. Price, 50 cents.
Op. 38, 20 Progressive Exercises (with a second violin in score). Price, 65 cents.

³ H. Schradieck, *Technical Violin School*. Part I. Exercises to increase the firmness in the different positions. Price, 60 cents. Part II. Exercises in Double Stopping. Price, 40 cents. Part III. Exercises in the different modes of bowing. Price, 50 cents.
Published by Carl Fischer, New York City.

Hans Sitt,¹ will make some difference in the quick grasp of details. The odd positions are often neglected, to the detriment of the left hand. There are many ways of changing positions. Only those which give fluency, ease and grace should be allowed by the teacher. You will observe that Carl Halir has taught the double-stop scales by passing from one position to the next higher. He assumes that the passing from the first to the second position is made more easily than from the first to the third. Hence technical quickness and fluency are possible by this method. I have tried it with excellent results in the cases of pupils. In legato playing the position changes should be made with as short intervals as possible. The change of position by means of a half tone can be made more easily than with a whole tone. Nevertheless, the actual fingering of the Gaviniés Studies varies according to the standards of different teachers. I myself prefer to study the hands of pupils, simplifying details, when possible, in the case of small hands.

The unviolinistic hand must violate rules. Therefore, tenths must be played in a strained position or the thumb may be made freer in the high positions by moving it away from the neck of the violin. I can only suggest ways and means of study to those who have been earnest students of Kreutzer, Fiorillo and Rode. This book is not a short cut to virtuosity. It is rather a supplement to study with a teacher, a sort of guide to the initiated. It can never take the place of actual lessons with an artist, nor can it in any way eliminate laborious detail. Many fall into bad habits when away from the teacher. A book of this kind calls to our attention important principles once learned, and refreshes the memory of the busy teacher, whose pupils do not reach

¹ Hans Sitt, *Op. 32, Violin Studies.* Book I. 20 Studies in the first position. Price, 75 cents. Book II. 20 Studies in the second, third, fourth and fifth positions. Price, 75 cents. Book III. 20 Studies in changing of positions. Price, 75 cents. Book V. 20 Studies in Double-stops. Price, \$1.00.

Gavini  s. All teachers should practice more difficult * tudes* than those which they are teaching.

I, therefore, recommend to teachers the study of Gavini  s, hoping that it may strengthen the principles of fundamental technic and enlarge the equipment of many an aspirant for sound musicianship, who is not able to study frequently with artists of high standing.

In conclusion, I wish only to state that this book, like all others I have written on similar lines, is neither a text book nor a method. In the case of Gavini  s, I have allowed myself to be enthusiastic mainly because the work is not studied in America to any extent. Because of its worth, it should not only adorn every College and Conservatory course of study, but it should really be a necessary factor in a liberal education.

May I not bespeak for it a wider interest among students and colleagues?

EDITH LYNWOOD WINN.

HUNTINGTON CHAMBERS, BOSTON.

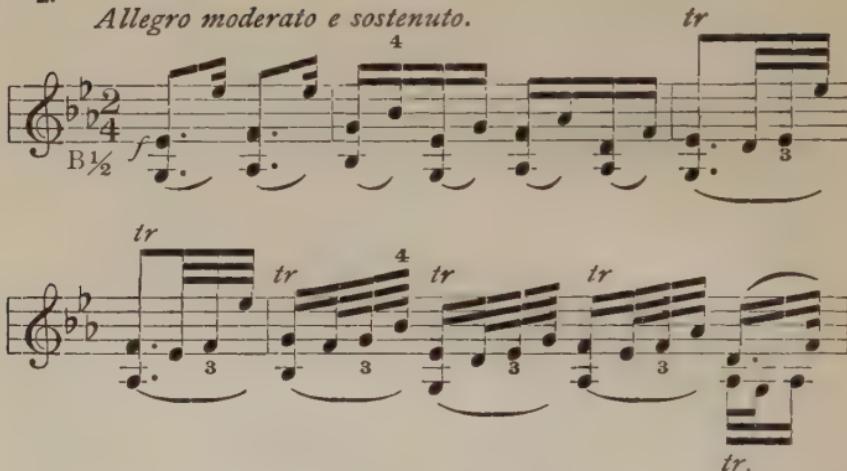
How to Study Gaviniés

INTRODUCTION

THE *Twenty-four Studies* by Gaviniés are, in many respects, similar to his *Sonatas*, too little known even among those who have recently revived the old classics. This same analogy exists between the *Caprices* of Rode and his *Concertos*. There is a certain plan of rhythmical progression, a definite closing of a cadence, a particular elaboration of a theme characteristic of both composers. The serious student of the violin soon learns to distinguish between De Beriot and Spohr, Wieniawski and Vieuxtemps, but he is not as certain of the Mozart and Kreutzer violin works, nor can he be absolutely sure of Corelli and Haydn, unless he has studied these works. One who has studied Rode thoroughly cannot fail to grasp the underlying principles of Gaviniés. Rode is possibly more melodic. Both are definitely French; to Gaviniés is attributed the founding of the French School. A man in his seventy-third year may not create themes, but his knowledge of the possibilities of technic must be very great, if he has played and taught the violin all his life. Gaviniés was in the fullness of his powers, unhampered by the ills of old age, and human in his conception of what is true and vital in art. Yet he increased the difficulties of violin technic, without adding much to cantabile playing. Still the few *Sonatas* which we have examined, which bear his name, show melodic invention and definite charm, though today they might be termed pedantic.

Study No. 1.

1.

Allegro moderato e sostenuto.

This study begins in the middle of the bow, possibly occupying the space of about one-half the bow length. The stroke is, therefore, a *free-arm*, rather than a *fore-arm* one. The transfers should be made with dignity, the bow lying on the flat surface of the hair. The point of contact remains the same throughout.

Maintain the *legato* in the sixteenth notes. The first two notes are struck simultaneously with vigor. While playing the second note, prepare the hand for the following double-stop. This eliminates all possibility of hearing the fingers changing their places. A still hand is necessary. Take the position at once for the entire measure. No finger should leave its place unless necessary. The whole arm moves in the plane of the string transfer, the arm following the lead of the wrist. The figure 8, or "undulating stroke," as used in the *Studies* of Casorti, is quite out of place here, as the string transfers are not always to adjacent strings. It is hardly necessary to remind students at this stage to keep the fingers on the strings.

In the second measure, make the fourth finger extension by relaxing the third finger, which remains on the

string, and releasing the second finger entirely, if necessary. Strike the notes representing the double-stops simultaneously. Make the second string transfers with rather a high arm. The bow arm must be free. If it is not so, it may be wise to guide students to review the Sevčik 4000 Bowings, Part V.¹

In the third measure, accent the trill, but do not disturb the *legato*. A free, flowing run must be made with broader bowing and perfect relaxation of the muscles of the fingers, wrist and arm. There must be no pressure on the bow stick. In every case where trills are to be considered, the student must decide whether the interval representing the trill is a whole step, or a half step, from the initial note. Again, all the fingers must seek their places at once, and be kept there until a change is necessary. It is a technical fault to release the fingers representing the last note of a passage, thus interfering with a pure *legato*. If a full singing tone is produced on the last note of each group, the transfers must also be made with dignity.

The trilled notes should be slightly accented in the fourth measure; and the forearm stroke may be used. Each group of notes should be clear and the tones with singing quality.

In the fifth measure, take the third position without sliding. The thumb should be close up to the neck of the violin where it joins the body of the instrument.

In the next measure, do not use the short staccato. The third finger on A should lie very close to the second finger in the double-stop. The bow must anticipate double-stops and lie well over the strings.

In the seventh measure, do not slide back to the first position. Take positions quickly, without any tension on the violin neck. The second finger must remain on the string. In playing F sharp with the third finger, do not depress the second finger at its middle joint.

¹ O. Sevčik, *Op. 2, School of Bowing.* (Six Books.) Price, 75 cents each.

Published by Carl Fischer, New York City.

False intonation is often due to carelessness of this kind. Do not raise the finger in passing from F sharp to G.

In the tenth measure, do not allow the second finger to be moved. The eleventh to fourteenth measures are very difficult. The extensions should be carefully practiced. A student who has a small hand should strive for elasticity. Release the thumb as much as possible under the neck of the violin. Use a forearm stroke. In the fifteenth measure, you will observe a group of notes — three tied and one cut, up-bow. Do not accent the up-stroke. The bow should be swung lightly along the string with a free forearm.

In the sixteenth measure, accent the trills slightly; that is, the bow should bite the string for the attack. In the seventeenth measure, make the string transfers high and throw the bow well over the strings. The fingers should seek their positions at once. When passing from position to position, do not allow the fingers to change their relative places. It is wise to take a mental survey of the intervals. The hand moves along the neck of the violin very loosely, with no pressure from the thumb or first finger. Octave, as well as position, study is very much simplified if the player considers the mechanical distances of intervals, with fingers pressing as little as possible when they move. The first and fourth fingers always move together lightly, without pressure, in octaves. Take, for instance, the twentieth measure. The first group of notes is in the third position. Then the hand seeks the first position, but in the transit, the second and fourth fingers must not be raised from the strings; they simply slide to the new position. That is a general rule.

In the twenty-first measure, observe that the stroke is a forearm one; also that in double-stops, the first and third fingers must remain on the strings while the second and fourth are in use. If one's hand is small and the intervals cannot be met by stretching the fingers, relax the thumb joint and do not press the first joint of the first finger against the neck of the violin. Also analyze

the intervals; from F to G is a whole step. Do not "jerk" the first note of the twenty-first measure. Play the following measures with a free forearm stroke.

The twenty-third to twenty-sixth measures require careful intonation. Do not pull the strings toward each other in the high positions. Press as little as possible upon the strings in the twenty-seventh measure. The second and fourth fingers press lightly on the strings, and should not be raised in passing to new positions.

In the twenty-ninth measure, the fingers remain upon the strings as long as possible. The first and third fingers should be kept in place, while the double-stop is played with the second and fourth.

In playing the sixteenth notes in the thirtieth measure, slide the first finger around until it is almost at right angles to the neck of the violin, if necessary. In the thirty-third measure, make the transfers *legato*, with a very free wrist stroke. Take the position at once.

In the thirty-fifth measure, the second position is not sufficient. Beginning with the thirtieth measure, the student should analyze the progressions. It is a difficult matter to play with true intonation. In an extension like that in the forty-fifth measure, incline the third finger lightly forward and bring the thumb far round so that the fourth finger will fall in place. Pass to the fifth position easily and naturally, in the forty-sixth measure; then, passing to the fourth, third and second positions, in similar progressions, accent the trills slightly. In the fifty-first measure, the second section of the study opens with similar progressions as in the first measure, although on the dominant.

This analogy is followed only for a few measures. In the fifty-fourth measure, however, one should not hear the fingers moving. In the fifty-fifth measure, play F sharp close to C; and in the next measure, C sharp lies close to G on the string. This necessitates thelapping of one finger almost over the other. The same thing occurs in the fifty-sixth measure.

In changing from third to second position, in the fifty-

seventh measure, do not slide by lifting fingers. Pass to the new positions lightly and easily.

In the fifty-eighth measure, do not allow the extension to fall too late. Practice the double-stops separately, in the fifty-eighth and fifty-ninth measures. Fluency is only obtained by repetition.

The sixth position, as found in the sixtieth measure, is not easy and must be practiced. Strive to pass from the fifth to the sixth position as easily as possible. The fourth position is also very difficult for some players, but the secret of success in quick position transfers is in the freedom with which the thumb moves. Frequently, pupils who do not pass well under the violin with the elbow are inclined to play with a labored technic.

In the sixty-fifth measure, the fingers take positions at once. A reposeful hand is necessary. From the sixty-fifth to the seventieth measures, octaves should be carefully practiced, with no special thought except that the *entire* hand moves from position to position.

In the sixty-ninth measure, stretch the first finger back while keeping the fourth and second fingers in place. In the case of a small hand, the first finger lies on the string almost diagonally. The student will do well to practice this study in detail.

2.

Play a broad staccato from the seventy-second to the seventy-fourth measures. Beginning with the seventy-fifth measure, play the double-stops together. Change the fingers quickly. In the seventy-ninth measure, use the middle of the bow.

In the eighty-third measure, the quick octave changes require practice. The thumb always lies well forward of the first finger in position changes.

Many players believe that technical practice, long continued, gives accuracy. This is not true if correct principles are violated. In the eighty-eighth measure, play with fluency, the bowing being as broad as possible, with a forearm stroke.

From this point, no difficulties beset the player. The whole study merely requires a working out of details in as careful a manner as possible, with the constant study of intervals.

Study No. 2.

3.

Allegro assai.

We first find this bowing in such *études* as those of Dont¹ and Mazas.² The bowing naturally falls in the upper half. There are three notes tied and one cut.

¹ J. Dont, Op. 35, *Études and Caprices*. Price, \$1.00.

² F. Mazas, Op. 36, 76 *Melodious and Progressive Studies*. Book I. Études Spéciales. Book II. Études Brillantes. Book III. Études d'Artistes. Price, 50 cents each.

Published by Carl Fischer, New York City.

The student must not accent the last note of the group of four. A singing tone is desired even in detached notes. The fingers must be kept down as long as possible. Every student must learn to look ahead and place all the fingers in position at once. The bowing indicated is not as easy as one cut and three tied, but it can be made free, if there is not undue pressure on the bow.

In the seventh measure, do not move the other fingers from the strings when making the fourth finger extension.

In the eleventh measure, we are in the fifth position. The finger which gauges the position must be in place. This precludes the use of the vibrato. In each measure, place all the fingers in position at once.

In the sixteenth measure, use a short, clean, staccato, wrist stroke. The change from third to second position must be made without awkwardness or effort.

In the twentieth measure, we pass from the fourth to the sixth position. In the twenty-first measure, the string transfers require a wrist stroke, but the bow should lie largely on the flat surface. If the student fails to grasp the position changes and intervals mentally, he must study at the piano.

You will note similar progressions in the twenty-third to the twenty-sixth measures. The first note of the twenty-sixth measure should be played very accurately in the fifth position. We then pass to the fourth and third positions.

In the thirty-fifth measure, slightly detach the groups, as in Fiorillo, in the lower half of the bow. Do *not* cut the value of the dotted note.

Use the upper half of the bow, in the forty-third measure. A free forearm movement is required. In the next measures, syncopated notes occur. Still maintain the free, forearm bowing.

Do not move the hand in the fifty-sixth measure, in taking the fourth finger extension. In the fourth and fifth positions, on the A string, pass quickly into place, the fourth and first fingers moving in the same plane.

Use the upper third of the bow, in the sixty-fifth measure. Accent the trilled notes sharply. Use the first position, in the seventieth measure.

4.

In two string transfers, such as one finds in the seventy-fifth to the seventy-seventh measures, the two strings should be stopped by a finger all the time.

Use the second position in the seventy-ninth measure. When a short string transfer occurs, as in the eightieth measure, play without moving the elbow; the stroke is from the wrist.

The same is true in the eighty-sixth measure. In the eighty-seventh measure, we find the opposite bowing from that with which we begin at the opening of the study. This bowing lies easily in the upper half of the bow.

In the ninety-fifth measure, the trills should be very clean cut and accented. As usual, the string transfers should be made by an undulating motion of the wrist. In every instance, place the fingers on the strings simultaneously.

5.



In the ninety-eighth measure, the same free bowing is used, preferably a forearm stroke. Most of these studies are not taken at the prescribed tempo; the stroke should be a clean-cut one, in which there is absolute freedom of the forearm and wrist. Such a stroke as is found in the Casorti Bowings¹ is called the "Figure 8 stroke." It merely consists of two string transfers. I would review the last Fiorillo *Etude*, with the varied bowings in every instance where three string transfers occur and the pupil is somewhat awkward. One may also practice Sevčik's "4000 Bowings," Part V.²

You will observe, in the one hundred and seventh measure, that we remain in the sixth position; the staccato notes are to be played somewhat broadly, without much pressure on the bow stick. It is a free, swinging stroke which is very much to be commended in preparation for orchestral bowing. I would be very particular about this, especially in studies of this kind, which do not include a broad stroke beyond the upper half of the bow.

In the one hundred and tenth measure, for instance, the staccato notes follow each other. They should occupy the same distance on the bow stick as the three legato notes; they should not be played at the point or middle of the bow. The bowing is broad.

Note the one hundred and twelfth measure in which we have two notes tied. This is a very clean-cut method of playing; that is to say, the groups are definite but not sufficiently detached to be disconnected. The legato must be maintained at any cost. Sometimes, in cross-

¹ A. Casorti, Op. 50, *Technic of the Bow*. Price, 75 cents.
Published by Carl Fischer, New York City.

See page 3.

ing the strings, the player tilts the bow from side to side. This should not be done. Either the flat surface or the outer edge should be used, but never the outer and inner edge alternatively, as one loses strength by this method of bowing. I am persuaded that no student should study Gavini s, who has not a free bowing arm. I am very much interested in studies of this kind, as they afford practice in quick position changes.

A musical score for piano, page 6, featuring two staves of music. The top staff begins with a treble clef, a key signature of one flat, and a common time signature. The bottom staff begins with a bass clef, a key signature of one flat, and a common time signature. The music consists of eight measures, each starting with a dotted half note. Measure 1: The top staff has a sixteenth-note pattern (two groups of four). The bottom staff has a sixteenth-note pattern (one group of four). Measure 2: The top staff has a sixteenth-note pattern (two groups of four). The bottom staff has a sixteenth-note pattern (one group of four). Measure 3: The top staff has a sixteenth-note pattern (two groups of four). The bottom staff has a sixteenth-note pattern (one group of four). Measure 4: The top staff has a sixteenth-note pattern (two groups of four). The bottom staff has a sixteenth-note pattern (one group of four). Measure 5: The top staff has a sixteenth-note pattern (one group of four). The bottom staff has a sixteenth-note pattern (one group of four). Measure 6: The top staff has a sixteenth-note pattern (one group of four). The bottom staff has a sixteenth-note pattern (one group of four). Measure 7: The top staff has a sixteenth-note pattern (one group of four). The bottom staff has a sixteenth-note pattern (one group of four). Measure 8: The top staff has a sixteenth-note pattern (one group of four). The bottom staff has a sixteenth-note pattern (one group of four).

In the one hundred and sixteenth measure, for instance, strive to make all the bowings of the same length and carry out this idea to the end of the study. As before, place all the fingers in position at once. Every finger should fall into its proper place in transferring to a new position.

In the one hundred and twenty-second measure, accent the groups of slurred notes.

In the one hundred and twenty-fifth measure, use a wrist stroke. Also use a wrist stroke in the following measures as far as possible, although in the one hundred and twenty-seventh measure, the elbow rises and falls with the undulating stroke necessary for three strings.

In the one hundred and twenty-eighth measure, the same is true. Many teachers allow students to use a strict wrist stroke in the one hundred and twenty-ninth and one hundred and thirtieth measures. I would use

a little broader stroke, involving the motion of the entire arm out from the body.

The study if played slowly under the strict supervision of the teacher cannot fail to be very beneficial as a study of bowing. Where will you find better examples of legato playing than from the twenty-seventh to the thirty-first measures? Here you have staccato and legato bowing, string transfers and many positions. To those who find the study of Gaviniés very pedantic, I have only to say that technical foundation must be obtained. The Rode *Caprices*, as I have often said, have been studied in Berlin by most of us with great attention to detail. They appeal to one from an artistic standpoint, in that they can be played just like pieces. I am sure no one will dispute the fact that they also furnish technical points of value to the student.

Gaviniés must be studied mainly for detail. There are very few, in fact almost no, opportunities for cantabile playing such as are found in Fiorillo and Rode; but there are surprising difficulties in a technical way, which fascinate the student.

Naturally, there is so much literature to be studied and concertos to be memorized, that it must lie within the judgment of every teacher to choose works which will give the best technical foundation for the student and eliminate, so far as possible, unnecessary detail. I, therefore, feel that, in analyzing works of this kind, I am speaking rather to those who intend to be teachers or virtuosos, for average students have not the patience to work out the difficulties of this book. Nevertheless, I feel that, when a series of this kind is undertaken, it cannot fail to be of advantage to all violinists to study the content of these studies.

Study No. 3.

7.

Allegro ma non troppo.

M. B.

B.

In the *Études* by Fiorillo¹ and the *Caprices* by Rode,² one sees many examples of long passages of a singing character. The thirty-second notes should be played with the greatest possible evenness. Play the first measure in the first position with the whole bow. Remain in position for the last group in the second measure. A professional player will always study the fingering of passages in order to arrive at the very best fingering. This is not easily done in the case of the amateur. When one has a small hand, it is necessary to alter the fingering so that the position work does not involve wide skips.

In the third measure, one may play the passage in the fifth, third and second positions, *not* returning to the first position on F sharp. I prefer to play the detached

¹ F. Fiorillo, 36 *Études or Caprices*, revised in accordance to the technical requirements of modern violin playing and provided with systematic fingering, dynamic indications and explanatory notes by Emil Kross. Price, 50 cents. The same, edited and fingered by Edmund Singer, with a biographical sketch of the composer by Gustav Saenger. Price, 50 cents.

² See footnote on page vi.

Published by Carl Fischer, New York City.

groups of thirty-second and sixty-fourth notes in the lower half of the bow, but not at the nut, since legato bowing is not easily played there. A singing tone is necessary. Raise the bow slightly before each group to produce the proper accent.

In the fourth measure, use the second position and play in the upper half of the bow. Do not raise the first finger. You will observe that if the third measure closes in the second position, one begins the fourth measure easily in the same position. Remain in the sixth position in the fourth measure (last quarter).

In the fifth measure, play with a very free wrist near the point of the bow. The professional would probably play the octaves nearer the middle of the bow. Swing the bow lightly along the strings for the run, still remaining near the point of the bow. A broader bowing is required toward the close of the measure.

In the sixth measure, open with the sixth position. Play the two string transfers very legato, with a free wrist stroke. In the third and second positions use a short bow stroke. In the continuous string transfers play only with a wrist stroke. It is always wise to play with a very excellent wrist stroke, not moving the elbow and arm, in two string transfers. This movement is an upward and downward one, and does not in any way necessitate the use of the "Figure 8 stroke" required in the Casorti *Bowings*.

8.



The seventh measure requires the upper half of the bow. Pass to the fifth position. In the eighth measure, pass from the third to the fourth position without sliding into place. The groups are to be played in the upper half of the bow. In the ninth measure, there are a series of progressions. Always gauge the position by placing the first finger at once. Use the upper half of the bow. The staccato notes should not be short cut. A free bowing is necessary in the tenth measure. Keep the first finger in place. Do not slide the fingers along the string so that the movement is heard; on the contrary, if you raise them, the legato will be disturbed. The stroke is an undulating one from the wrist. Do not change the point of contact of the bow hair too widely. The cadenza need not be in strict time.

In the eleventh measure, discriminate between the long and short bow passages, and play without any flaw in the legato. A forearm stroke is very necessary in the runs in the twelfth measure. Play the single detached note in the upper third or half of the bow, the length of the stroke being dependent upon the speed taken. In this measure, play very freely with as clean technic as possible. Do not exaggerate the distinction between the legato and staccato. One must realize that a dot over the note in these studies means broad, slightly detached bowing, not the short staccato. The quick change from second to fourth position must be made with a definite idea where the first and fourth fingers are to strike; in other words, the fingers take their places naturally.

The thirteenth measure requires a quick change from third to first position and first to second. In this case, the third as well as the first finger must be in place. In

such passages, when the position changes are similar, that is, the progressions involved are similar, it is wise to play with as little pressure as possible of the fingers which move first. The whole hand moves in the same plane each time, the fingers naturally falling into place.

Use the upper third of the bow in the thirteenth measure. The same is true of the fourteenth measure. Here we have to swing the bow, by a clever wrist stroke, over the G string. Do not play the single detached note too long. In passing from the first to second, second to third, and third to fourth positions, always anticipate the position with the first finger, although the second seems to govern the position change.

In the fifteenth measure, strive for fluency. In passing quickly from one position to another, release the thumb from the neck of the violin. I prefer the first and third positions in the sixteenth measure. Always keep the fingers in place as long as possible. Intonation is difficult at this point.

In the seventeenth measure, one finds a very quick position change while playing slurred notes. This is one of the most awkward places in the work, but it can be mastered if the student keeps in mind that the thumb and first finger (at its base) are to be free. All pressure must be taken at the chin. The second position occurs in the seventeenth measure. I cannot understand why students avoid this position. It is not difficult. The only trouble seems to be an inability to divide off the keyboard; the wrist being free, the unsteady hand causes a great deal of trouble. Do not use the vibrato; mainly, because intonation is very difficult; also because the fingers must lie on the strings as much as possible and the vibrato precludes this. The reposeful hand is the only one to be considered in this connection.

In the nineteenth measure, there is an awkward change from the fourth to the third finger (C to E). If the player has a small hand, he must take C in the second position, thus making an uneven leap over the D string. I would avoid this, if possible. By bringing the second finger

around the string and drawing the thumb further under the neck of the violin, it is quite easy to make the extension. Of course, one might take C in the third position, and then pass quickly to the next note in the second position. Use as broad a bowing as possible, maintaining freedom.

In the twentieth measure, keep the first finger on the A string, and slightly incline the bow with a wrist stroke over the D string. Pass to the first position as easily as possible.

In the twenty-second measure, a singing tone is not incompatible with quick position changes. Use the forearm bowing. Do not play the E harmonic. If there seems to be difficulty in placing two fingers on the strings simultaneously, play the twenty-second measure, as far as possible, in double-stops, for a change. This method is often followed when the fingers do not take their positions at once on the strings.

In the twenty-third measure, release the thumb quickly and pass from position to position with a free wrist. Each group of six notes must be analyzed.

In the twenty-seventh measure, use a forearm stroke. Swift, light strokes, with no staccato notes, are necessary. The detached notes are to be played as broadly as the legato notes, covering the same space on the bow. Short strokes are not to be used unless necessary, and, although the study is to be a technical one, it must not suffer in tone quality or in intonation. All studies of this grade of difficulty must be practiced slowly. Make the position changes by placing the third finger at once in place and making the first finger follow in its lead. A singing tone is incompatible with lack of digital facility. The student must first work out the bowing and fingering, then bring the measure up to the proper tempo.

From the thirtieth to the thirty-second measures, strive to lead to the new position without unnecessary sliding into place. The fourth finger (thirty-first measure) must really leap into place. In the thirty-second measure, a slightly undulating stroke of the wrist is desirable. In extensions, always release the thumb. The position changes in the thirty-second and thirty-third measures should be studied in detail.

The thirty-fourth measure seems awkward at first, but the second position can be quickly taken. The bow stroke is slightly undulating, the bow varying very little in its point of contact. The fourth finger extension, thirty-fourth measure, must be played freely. As in previous illustrations, the thirty-seventh measure contains quick position changes. Note this fact, that in the pure cantabile playing we always allow the finger last used to take the lead in passing to new positions; but this rule does not apply to rapid runs when the fingers are constantly changing.

In the thirty-eighth measure, play the groups of thirty-second and sixty-fourth notes in the lower half of the bow, raising the bow before each group, or with a free stroke near the middle of the bow. Keep the mastery of the legato bowing constantly in mind.

Study No. 4.

10.

Allegretto.

A study in the key of G major, $\frac{2}{3}$ time, does not offer serious difficulties. It begins in the third position, passing at once to the fourth, fifth, sixth and seventh positions. It is played with a forearm stroke, each note, or group of notes, occupying about the same space on the bow. Goby Eberhardt, in his interesting work on violin playing,¹ states that the first finger must not press too firmly on the strings, especially when one is passing from position to position. The reason is obvious. The first finger, if pressed too heavily, would inevitably cause unusual pressure of the thumb and first finger, at the first joint. This would interfere with a free movement of the hand from position to position. The thumb leads into the new position. The hand assumes no special responsibility save that the fingers be kept well over the strings, the first finger always gauging the position; one finger, at least, must lie on the strings constantly.

¹ *Goby Eberhardt, My System of Practicing the Violin and Piano.* Based on Psycho-Physiological Principles. English text by Gustav Saenger. Price net, \$2.00.

Instructive material for use in connection with this system, Part I. Exercises for Beginners. Part II. Exercises in Double-stopping. Part III. Technic of the Bow (2 Books). Part IV. Daily Exercises. Price net, \$1.50, each book.

Published by Carl Fischer, New York.

Now, the next thing to consider is the actual relation of the progressions. Note the similarity between the progressions in the first and second measures. Compare these with the next measures and see the necessity of mental concentration. As all the progressions are similar, though in different positions, there need be no faults in intonation.

In this study, as in others, play slowly with as broad a bowing as possible. However, one need not use a longer stroke than a forearm one. There should be almost no pressure on the bow stick, the tone being free and singing throughout.

It is hardly necessary to state that the fourth finger must lie on the string, while the first plays, in the first and in the following measures. The first and fourth fingers move together in the same plane. As the string transfers are on two strings, do not describe too wide a curve with the wrist. The point of contact of the bow is about the same throughout.

In the tenth to the twelfth measures, the trill should be very clean-cut. In the thirteenth and fourteenth measures, the stroke should be an undulating one; the fingers should not leave the strings until necessary. A singing tone can only be obtained by the proper regulation of tone in passing from string to string. As a rule, except in double-stopping and octave work, the fingers should fall very firmly.

In the fifteenth measure, one encounters a bowing which is often played awkwardly. The bow should lie well over two strings. When passing from the E to the A string, on the up-stroke, use as little wrist motion as possible, keeping the flat surface of the hair on the strings.

In the seventeenth to the twentieth measures, use as broad bowing as possible, each group of notes occupying practically the same space on the bow as the single notes. In the twentieth measure, the fingers are very close together. Intonation is difficult at this point. The fingers must take their places quickly and must not leave the strings until necessary.

In the twenty-third measure, we use the second, fifth and sixth positions. Since the first finger leads into the new position, and changes follow rapidly, do not press too firmly on the strings with the finger that leads. In these higher positions, intonation is especially difficult. One serious fault is pulling the string from its plane. The fingers should fall vertically, thus eliminating this fault. The finger which gauges the position always remains in place.

In the twenty-fifth to the twenty-eighth measures, the position changes require a quick mental grasp of intervals. Place two fingers, at least, representing two adjacent strings, in their places at once. The vital trouble with pupils is too inadequate knowledge of intervals in the high positions. I would heartily recommend the study of the Schradieck *Arpeggios* as a means of adding to the specific knowledge of intervals and higher progressions.

One word concerning examples like that in the thirtieth measure. Here we find the second finger remaining on G (E string) while the third finger takes C sharp on the A string. If the intonation of the last note in the measure is false, the cause is easily explained. The second finger is dipped at the middle joint to give the C sharp finger an opportunity. This need not occur, for one finger may be carefully lapped over the other finger in order to secure correct intonation in both cases. These remarks apply only to those who have large fingers, or long fingers with weak joints.

11.

In the thirty-fifth measure, the fingers lie somewhat close together and, if necessary, in the case of large hands, incline the finger on the E string side toward the A string. The fingers to be used on the A string should anticipate their respective places. If it is necessary to release the thumb entirely from the neck of the violin, do so. The thumb lies flat upon the neck of the violin after the fourth position. Use the upper half of the bow, in the thirty-fifth to the thirty-eighth measures. The advanced student usually anticipates string and finger changes.

Beginning with the thirty-eighth measure, use the upper third of the bow. Remain in the second position and swing the bow over the E string with a wrist stroke.

In the fortieth measure, we begin a series of position changes, passing from the second to the fourth, sixth and eighth positions in quick succession. Do not accent the single note. It must occupy the same space on the bow as the tied notes.

In the forty-second measure, use a broader stroke. In this measure, we are in the eighth position. Remain there until the last group of the forty-fourth measure, which lies in the seventh position. We then pass to the sixth, fifth, fourth, third and second positions in rapid succession. I would again call to mind the analogy between groups of notes. The progressions are similar and should be analyzed. A singing tone is necessary in the higher positions, but additional pressure on the strings is not advisable as the shortened string will not respond. There are no new difficulties to be discussed.

12.

In the fifty-third measure, use the second and third positions, short bow strokes. Students may question why the second position is used in the fifty-sixth measure, when the third would give a stronger trill. The reason is obvious. The author wishes to avoid the use of the E string, since two string transfers are much easier than three string transfers.

In the fifty-seventh and fifty-eighth measures, be very careful of the intonation.

The bowing of the sixtieth to sixty-fourth measures could be improved upon if we were studying a concerto. It might be wise to call the attention of students, who find fault with the study of varied bowings of that sort as applied to the Kreutzer *Études*, to the varied bowings of Fiorillo, Rode and especially of Gaviniés.

A study of bowing leads to mental concentration. The exact player will be able to play orchestra music with greater facility and the quick mental absorption of bowing will eventually give an almost involuntary mastery of detail, thus enabling the player to free himself from the mechanical side of violin playing and give his best thought to the interpretation.

13.

From the sixty-fifth to the sixty-eighth measures, the first and fourth fingers move from position to position together, the thumb very free, and both fingers rather lightly placed on the violin.

There is an awkward fingering in the seventy-first measure. In the seventy-fifth measure, be very careful of intonation. The second finger must not leave its place. The fingers are close together and must not, under any condition, be depressed at the middle joint.

It is imperative that the fourth finger, in the eightieth to the eighty-fifth measures, should take its place quickly and remain upon the string. Again, the first and fourth fingers move in the same relative plane. The student must anticipate string and finger changes. In extensions do not slide the fourth finger into position. If one has a small hand, the thumb must be relaxed well under the violin neck and the two fingers (in this case) must be brought round to the side, rather than tilted forward, so that the fourth finger may find a place. It is remarkable how easily extensions may be made, if one is able to relax the hand. The small hand often has more strength than the large one, as long fingers are liable to play sharp or to be weak in the joints. In extensions do not allow the first joint of the first finger to press against the violin neck. Note the similarity of progressions in the eighty-fifth to the ninetieth measures. The position changes are very easily made (ninetieth to the ninety-fifth measures) if the student keeps the position of the first finger constantly in mind. Generally the first finger anticipates the new position. It becomes very easy to place all the fingers correctly in every new position without effort. All positions should be equally familiar to the student before the study of difficult studies of this kind. The undulating wrist stroke may be used before the one hundred and fifth measure. After that, the bow lies well over two strings (one hundred and fifth to one hundred and sixth measures) and the stroke is on the flat surface of the bow hair, with as little movement of the wrist as possible.

From the one hundred and tenth measure to the close, use the upper third of the bow. Again, it is wise to move the first and fourth fingers in the same plane. A free wrist stroke is always to be desired in the last line.

The tempo governs the bowing, but it is wise to use the upper third of the bow, if possible, though a longer stroke at a slower tempo is allowable. As this study is in an easy key, it may be played at a fairly rapid tempo, but one should not sacrifice tone.

Study No. 5.

14.

Allegro.

The musical score consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a dynamic marking 'f' (fortissimo) at the start. The second staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The music is composed of sixteenth-note patterns, primarily consisting of pairs of notes tied together. The first staff ends with a repeat sign and a double bar line. The second staff continues the pattern, ending with a final double bar line. Various bowing markings are present, including '1', '2', '3', and '4' above or below the notes, indicating specific bow strokes.

This study is played with broad strokes, upper half of the bow, or as nearly that as possible. If speed is to be required, use the upper third of the bow. All single detached notes must be of the same length as the tied legato notes; that is, uniform bowing is necessary. A rapid tempo is the last thing to be desired, as the student must be made to play with very careful intonation. It is a wise plan for the teacher to read over the new study with a pupil who has one lesson a week. In some instances, we read only the difficult portions of the new study at sight, if time is precious. The next thing to be considered is the content of the study. One must be very careful to analyze progressions. The most important, as well as the least perfect, point is that of keeping the fingers on the strings as long as possible and placing all the fingers before the position changes. Students must look ahead, quickly observe, and move the fingers into place.

The fifth study is in an easy key, not difficult in any way to the pupil. In the first measure, make the string transfer from the E to the A string very smoothly, the first and fourth fingers being placed at once. The transfer is not made by lifting the wrist and throwing the bow flat on the string, but while keeping the surface of the hair in as nearly uniform a place as possible, the wrist assuming a slightly undulating motion. The elbow should always be well under the violin in the higher position work.

The skilled player can use a much broader bowing than the student who is working out the principles of the study for the first time. A broad forearm stroke is the only one to be considered. Swing the bow along the strings with equal, though slight, pressure.

In the third measure, you will observe that the fifth and seventh positions are necessary. This quick position work is accomplished by moving the first finger swiftly into place and keeping it there, while the fourth finger plays.

We return to the fifth and third positions in the fourth measure. In the fifth measure, do not keep the third finger in place while making the fourth finger extension, unless the hand accommodates itself easily to the change. The third finger lies in place while the fourth plays G sharp. In taking the sixth position, D string, in the seventh measure, slide the thumb well under the violin neck. Also move very carefully into the new position, placing all the fingers in their positions at once. In the eighth measure, slide easily and naturally from position to position with a strictly forearm stroke, releasing the thumb at once for the new position.

In the ninth measure, there is an awkward position change. The fourth finger leads and the thumb is very free. In the tenth measure, play the extension without sliding the first finger upward so as to make a disagreeable sound. Do not slide back to the second position.

In the thirteenth measure, the length of the trill must

not interfere with the tempo. Play with great fluency and ease, always keeping the second finger down.

We pass to the fourth position in the fifteenth measure. Pass readily back to the second position and again to the fourth in the sixteenth measure. The experienced player will place all the fingers in position at once.

In the seventeenth measure, for instance, we are playing in the fifth position. In these higher positions, one must place the fingers almost vertically over the strings, inclining to the left on the E string, the thumb being far under the neck of the violin and almost flat in position. After leaving the third position, the first finger only touches at its point, the first joint being free. Do not pull the strings toward or away from each other in the higher positions, as this interferes with true intonation.

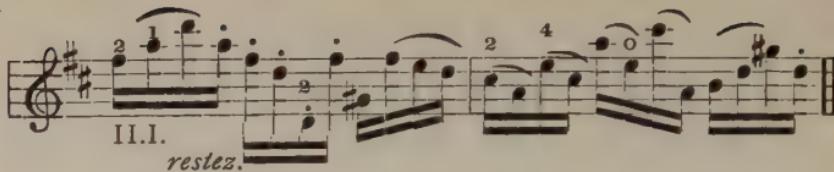
In the eighteenth measure, in passing from the sixth position on the G string to the sixth position on the E string, one must remember that the bow arm is high in compassing four strings in rapid succession. The sixth position is difficult, and students must strive to play in correct pitch. This cannot be done if digital facility is not excellent, and if the player is too conscious of processes. Practice scales in this position and also examine the violin and see that all the strings lie close to the keyboard. The bridge must be correctly arched, in order that one may not strike two strings together.

Similar difficulties of position present themselves in the twentieth measure. Measure distances on the keyboard and strive to produce excellent effects. Play slowly, working out each group of progressions easily and naturally.

15.

II. restez. IV. restez.

III.I. restez.



The twenty-sixth measure closes the first section of the study. Take the high A with the first finger on the string in the seventh position. In solos in which the vibrato is used, this rule may be modified. From the twenty-seventh measure, use the upper third of the bow, if the tempo is rapid.

In the twenty-ninth measure, play with great freedom, making the extension as accurately and quickly as possible, by drawing the first finger round so that it is almost at right angles. If this cannot be done, as in the case of short fingers, play the E harmonic. We now pass to the fourth position on the G string (thirtieth measure); then to fifth, sixth and seventh. Each group of arpeggios should be practiced separately and carefully.

In the thirty-first measure, we begin in the seventh position. As before, all position changes must be quickly and easily made. In the twenty-ninth to the thirty-third measures, the position changes occur so frequently that one must practice them very carefully and slowly until mastered. All details should be worked out in this way. A sound technic is absolutely necessary at this point of study.

16.

In the thirty-seventh and thirty-eighth measures, make the quick transfer from E sharp on the G string to G sharp on the E string without disturbing the relative point of bow contact. The wrist defines an undulating stroke.

In the thirty-ninth measure, the player often uses the point of the bow and plays sharply staccato. I prefer a broader stroke, in which the point of bow contact varies as little as possible, the flat surface of the hair being used. All awkwardness of the arm and elbow must be eliminated (forty and forty-first measures).

Do not raise the fingers from the strings in the forty-second measure.

In the forty-ninth measure, use the fourth position, passing to the third. Avoid accenting the single detached notes.

In the fifty-seventh measure, it is not necessary, as is so often done, to play on the edge of the hair of the bow. Use the flat surface.

In the sixty-fifth measure, observe the fourth finger extension. Analyze each group of notes and play those which are in new positions many times until the whole group is learned mentally and digitally. Then memorize a difficult passage for mental concentration.

In the seventy-second measure, we pass from the fifth to the sixth position. Note the similarity of progressions in the eightieth and eighty-first measures.

17.

In the eighty-fourth measure, swing the bow along the strings for the two string transfers. The bowing is free and broad, as before, with the forearm stroke, rather than a pure wrist stroke in evidence. Continue with a broad tone to the close of the study.

Study No. 6.

18.

Allegro.

This study in D minor is an excellent one for varied bowing. A forearm stroke is required. Play the third measure with a free arm, and do not force the accent on the single detached notes. Release the thumb in the eighth position, if necessary. All strokes should be of uniform length, if possible.

In the seventh and eighth measures, make the position changes with as free and swift a thumb movement as possible.

In the ninth measure, make the fourth finger extension with the first finger still in place. There is an undulating stroke of the wrist, in the tenth to the thirteenth measures.

In the thirteenth measure, note the quick fourth and fifth position change. In the seventeenth measure, play on the edge of the hair in the short string transfers.

19.

In the nineteenth and twentieth measures, make a definite contrast between the legato and staccato passages, and do not fail to pass from position to position readily.

In the twenty-first measure, play with a fluent, singing tone. The trilled notes must not interfere with the tempo.

In the twenty-second measure, place the thumb well under the neck of the violin for the eighth position. The fingers should take their places at once and remain in position until the entire passage is played.

In the twenty-eighth measure, we are playing in the fifth position, passing also to the sixth. In the next measure, we take the seventh and eighth positions. The thumb must pass far under the violin neck and the fingers must be well arched over the strings. The pupil must grasp each progression mentally. The progressions are similar, the first finger gauging each position in order.

In the thirtieth measure, do not force the tone. In all high positions a singing tone is desired. There is no

difficulty in intonation at this point. The stroke is a forearm one, inclined to be somewhat broad according to the tempo.

In the thirty-second measure, pass from third to fifth and sixth positions. The fingers must seek their positions at once and remain in place until a change is necessary. The two string transfers are made while the arm is high, the wrist describing a slightly undulating stroke.

In the thirty-fifth measure, if necessary, release the first finger from its place in the last group. Do not allow the first finger to leave its place, in the thirty-sixth and thirty-seventh measures. Quick changes to fourth and fifth positions require that the player press as little as possible with the first finger on the string. A singing tone is desired.

We pass from second to fifth position in the thirty-ninth measure. This is not a change grasped mentally by the majority of students.

In the forty-first measure, keep the first finger in place constantly. The second finger remains in place in the

forty-second measure. The position changes beginning in the forty-third measure should be made easily with shorter bowing, and, if possible, with the upper third only.

In the forty-fifth measure, play broadly and continue-

this style to the close of the study. Do not dip the wrist. Play on the flat surface of the hair from the forty-seventh to fiftieth measures.

Keep the third finger on the string during the extension, fiftieth measure. The fifty-second measure contains a free bowing. Play the trill with accents. Swing the bow along the string, noting each progression in the fifty-third measure.

In the fifty-fourth measure, play the groups of two tied notes at the point of the bow, or, at least, in the upper third of the bow.

Remain in the sixth position in the sixtieth measure, and close with a broad singing tone.

Throughout this study the forearm stroke predominates. As there is such varied bowing, it cannot fail to be very interesting to the student. While one does not derive the tonal benefits or practice in cantabile playing, Gaviniés furnishes many examples of technical and position work of unfailing interest to the soloist and student of detail.

Study No. 7.

21. *Grave.* IV. IV. *Allegro ma non troppo.*

This study is in the key of B flat major. Like others of its type, it is to be played lightly and gracefully in the middle of the bow. In the Introduction, play the trilled notes and the following note with the attached grace note evenly and fluently. The last measure is in the fourth position. Slide to the last note, but do not release the first finger from the string. Use as broad a bowing as possible.

This movement, in $\frac{2}{4}$ time, is played in two ways. First, play it in the upper part of the bow, alternating with legato and staccato bowing. We can also use the alternating legato and spiccato bowing. If the forearm stroke is used, the staccato bowing is correct. If one uses the middle third of the bow, play spiccato. In this case, the group of spiccato notes on the up-bow is played without actually raising the bow. The impulse is given to the bow on the first note, and then the bow is swung along the string in a skipping manner. Professor Kruse, formerly of the Royal High School in Berlin, characterized it as skipping a stone on the surface of water, the initial impulse being given and the momentum caused by it resulting in a skipping motion. This is an arm spiccato. The wrist spiccato or *sautillé* bowing is found in such works as the *Perpetual Motion* by Bohm, and the well-known works of a similar nature by Ries and Paganini.

In the fifth measure, do not allow the first finger to leave the string during the finger extension. In the eighth to the eleventh measures, use a forearm stroke. Two fingers, at least, must lie on the strings constantly.

Note in the tenth measure the use of the third finger for E natural. Do not release the second finger from the string. The single detached notes should be played with the same length of bow as the spiccato notes; that is, the general stroke should be of uniform bow length.

In the thirteenth measure, play near the point of the bow. Do not force an accent on the single notes, fourteenth measure. Use a broad bowing, not too staccato, in the sixteenth to the twenty-second measures. At this point, use the short staccato at the point of the bow.

In the twenty-fourth measure, we return to a bowing of uniform length.

In the twenty-sixth and twenty-seventh measures, the staccato is again at the point of the bow. Whenever legato and staccato notes are contrasted, as in the

twenty-ninth measure, the length of the bows should, as a rule, be uniform.

In the thirty-first and thirty-second measures, a short staccato is preferable.

22.

In the thirty-third measure, the same crisp short staccato may be used. Strive in every way to broaden out the tone in the thirty-sixth measure. Remain in the fifth position.

The quick position changes in the thirty-seventh measure are very easily mastered, if the student thinks the interval at once.

There is an awkward fourth position change in the thirty-eighth measure. In the thirty-ninth measure, the free bowing is very admirably arranged, as the position changes require very careful study.

The extension in the forty-second measure is very easily made if the first finger is released from its place and brought around almost at a right angle to the strings, but the tenth is not as difficult in the higher positions.

The same difficulties occur in the forty-third measure. Remain in the fourth position in the forty-fourth measure. The staccato bowing is at the point of the bow. Remain in the fourth position for the next group. The alternating staccato and legato notes are to be played at the point of the bow.

In the forty-sixth measure, we use the fourth position. The bowing is a broad staccato. When a short group of notes occurs they may be played near the point of the bow.

The same bowing may be used in the fifty-first and fifty-third measures.

In the fifty-fifth to fifty-seventh measures, use short, light strokes near the point of the bow.

In the fifty-eighth and fifty-ninth measures, a broad staccato is preferred, as before.

Use a broad forearm stroke in the sixtieth and sixty-second measures. You will note that the position changes are not very difficult in this study.

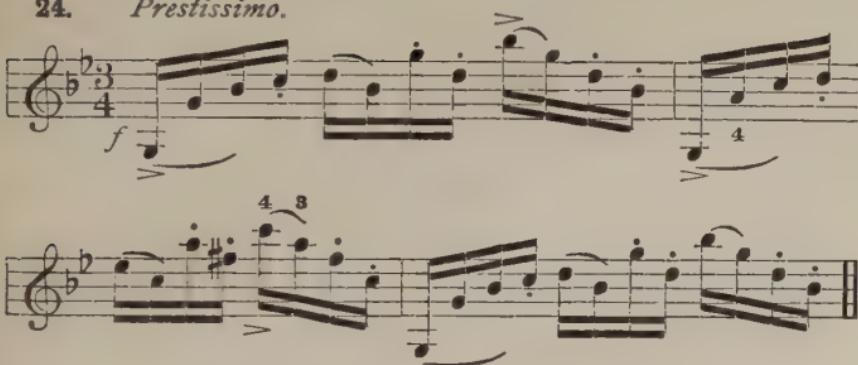
Keep the second finger on the string, sixty-third and sixty-fourth measures. The forearm stroke extends to the sixty-eighth measure. Then we use a short staccato bowing at the point of the bow. This extends to the seventy-second measure. The third, fourth and fifth position changes must be made quickly and easily.

An undulating, free wrist stroke is used from the seventy-fourth measure to the close of the study.

Keep the fourth finger on the string, seventy-sixth and seventy-seventh measures.

This study will develop the free forearm and wrist. It is far easier than many of the Rode *Caprices*; as a bowing study, it ranks high.

Study No. 8.

24. *Prestissimo.*

This study is in G minor and, as a study in bowing, quite as valuable as the previous one. Use a free forearm stroke. The wrist should be flexible and, unless one is describing two string transfers, when an undulating stroke is used, the general tendency is to use the "figure 8 stroke," in which the lateral stroke of the wrist is combined with the rise and fall of the wrist. Although marked *prestissimo*, only the artist can perform the study at that tempo. It is unwise to teach it to students in that manner. I usually play it entirely through with students in as broad a manner as possible, striving to preserve a uniform bow length and a free forearm stroke. Whenever it is possible, refer less advanced students to the varied bowings of Gaviniés. It is only necessary to say that the Sevčik *4000 Bowings*¹ and *The Art of Bowing* by Tartini,² also my *Three Octave Scales*,³ with varied bowings, are very important in their relation to the studies of Rode and Gaviniés. The Massart *Bowings* in connection with the *Etudes* of Kreutzer, also the *Bow-*

¹ See footnote on page 3.

² J. Tartini, *The Art of Bowing*, 50 variations on a Gavotte. A newly revised and augmented edition with explanations of the different styles of bowings with every variation. Price, 50 cents.

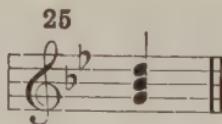
Published by Carl Fischer, New York City.

³ See footnote on page viii.

ings of Emil Kross, are valuable. The student will readily see, by examining Gaviniés, that such bowings as three notes tied and one cut, two tied and two cut, etc., are often used. Precision and accuracy in the varied bowings will lead to accuracy in detail in orchestral sight-reading. Those who have been well trained in this respect excel in the general routine of orchestral work.

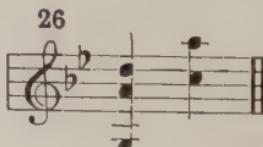
While the wrist is flexible, it should not describe too wide a bend for the short groups in this study. If the bow hair varies too much in its point of contact, it will not be possible to play with any tone; in other words, one must not tilt the bow forward and backward, but the bow should lie as close as possible over two strings in two string transfers, and there should not be any more motion of the elbow than necessary. When compassing four strings, the arm is high so that the bow may describe as wide a curve as possible; the bowing may then be legato. I prefer the flat surface of the hair in all string transfers; and even when playing short staccato notes, I do not play on the outer edge of the hair. There is very little lateral motion of the wrist in a study of this kind.

Simplify the bowing for the free wrist stroke. Analyze the arpeggios with the student, striving to draw attention to the fact that in the first measure the chord represented is:



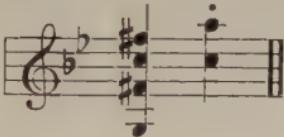
This is the tonic chord of G minor.

The chords in the second measure are:



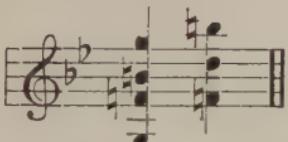
In the fourth measure, the chords are:

27



The chords represented in the sixth measure are:

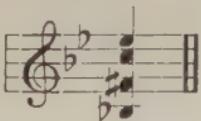
28



To the student who is studying harmony, the relation of the chords is evident. To the novice we must merely seek to point out the chords, so that a study of the arpeggios will result in some definite idea of the fundamental chords.

In the eleventh measure, we have:

29



following the tonic chord of A flat major in the preceding measure.

I need not call attention to the further analysis of chords. The student may play the arpeggio and then go to the piano and strike the chord. It is perfectly incompatible with good teaching to miss this opportunity of a careful analysis of chords. The student must realize that these progressions are related to each other. It is important that the four fingers seek their places at once, if possible. In the twelfth measure, the third position occurs. As the groups contain three notes tied

and one cut, do not accent or jerk the single note. It is customary to use about the same length of bow for the groups as for the single note. In the fourteenth and fifteenth measures, use the second followed by the third position. The first finger gauges the new position and all the fingers must seek their places at once. In the seventeenth measure, pass to the fourth position. In this measure, as in the next, in the second position, swing the arm high so that the bow may describe an elegant and graceful movement. This is easily done if the student anticipates string changes. Perfect freedom of the arm, forearm and wrist are necessary. It is not wise to give too great importance to the wrist stroke, as this would interfere with breadth of tone.

While this study was written primarily for technic, it has many excellent points as a test of good intonation. The varied bowing in the twenty-fifth measure must be played with as free and broad a bow stroke as possible. Note the relation between the progressions in the twenty-eighth to the forty-second measures. These groups of related notes should be analyzed. Use the broad staccato and make groups of single notes and tied notes of the same relative length. Be very careful of intonation in the thirty-second and thirty-third measures. The

30.

The musical score consists of two staves of music. The top staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The bottom staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. Both staves feature continuous sixteenth-note patterns. The music is annotated with various bowing and fingering markings, including slurs, dashes, and numbers (e.g., '4', '1', '2') indicating specific bow strokes and fingerings for each group of notes.

second position occurs in the thirty-sixth measure. Use a slightly shorter bowing if the grouping of notes is varied.

In the thirty-ninth measure, pass from the first to second position, then to the third and fourth positions,

until the forty-second measure, when there is a passage in the first position, which requires some excellent intonation. Pass to the fourth position in the forty-seventh measure, then to the third, second and first positions, the second finger leading into the new position. As the progressions are related, the second finger must take its place at once, and all the other fingers must follow in quick succession. The student must hear the progression mentally and place all the fingers as nearly as possible in correct positions. If one places one finger at a time in position, there can be no technical facility in the work, nor can one command a series of related progressions so as to give the effect of fluency and accuracy. In the fifty-second measure, the fingers lie somewhat closely. Note a similar case in the fifty-fifth measure. Intonation is difficult in the fifty-ninth measure. Do not play a harmonic note in the sixty-second measure.

Beginning with the sixty-third measure, use the wrist stroke to more extent than previously. B flat is an extension in the last group. Pass to second position in the next measure and make the extension in the same way as in the previous measure. If the student acquires speed, a shorter bowing is necessary, but all studies should first be practiced slowly for intonation.

31.

In the sixty-ninth measure, use the fourth position, passing to the second position in the next measure.

The study closes with the broad chord of G minor. If it is taken at a rapid tempo, the wrist plays a much more important part in the bowing than the forearm or arm. The entire study is practical and well suited to be played for speed when the proper time arrives.

Study No. 9.

32.

Allegro. II. Pos.

This study, in the key of B flat, offers no serious technical difficulties. Play the first chord brilliantly in the lower half of the bow. Then pass to the middle of the bow and play each group evenly, raising the bow after each stroke. The legato groups are in the second position. Accent the first note of each group slightly. Do not cut the value of the dotted sixteenth note.

Pass to the fifth position in the second measure and use the same bowing as in the first measure.

The third measure should be played with wrist and arm bowing, the single notes being rather broadly cut. When the groups are varied, use a free bow arm.

The fourth measure is played in a similar manner. Use a free wrist and forearm stroke in the fifth measure. Note the nearness of the third finger (G flat) to the fourth. Use much freedom in string transfers. In the next measure, the bowing is longer. Cross the strings with a flexible wrist stroke. In the seventh measure, the single notes alternate in the groups. The bowing should

be of uniform length. Avoid unnecessary accents. The eighth measure contains the same bowing. Cross the strings with a high arm and free, broad bowing, upper half of the bow.

In the next measure, remain in the fourth position. The two string transfers are made with a wrist stroke.

In the eleventh measure, do not allow the second finger to leave its position; move the first finger, if necessary, when playing the last group (first half of the measure).

In the twelfth measure, observe the same rules in the third position. Assume the second position in the thirteenth measure and keep the second finger in place. Release the thumb, if necessary.

The next measure is in the first position and bears a similar relation to the two preceding measures.

In the fifteenth measure, do not release the first finger. Use a forearm stroke, upper half of the bow. As the runs are over four strings, the bow should anticipate each string change. The runs in the seventeenth measure require a high arm. Do not release the third finger from the string during a fourth finger extension.

Use the middle third of the bow in the eighteenth measure. The wrist stroke comes into play.

33.

The image displays two staves of musical notation. The top staff uses a treble clef and has a key signature of one flat. It consists of six measures, each starting with a quarter note followed by a sixteenth-note pattern. Measures 1-3 feature slurs and grace notes. Measures 4-6 also have slurs and grace notes. Measure numbers 1 through 6 are written above the staff. The bottom staff uses a bass clef and has a key signature of one flat. It consists of five measures, each starting with a quarter note followed by a sixteenth-note pattern. Measures 1-3 feature slurs and grace notes. Measures 4-5 also have slurs and grace notes. Measure numbers 1 through 5 are written above the staff.

In the nineteenth and twentieth measures use a legato bowing, compassing four strings. The bow must touch on the flat surface uniformly.

Do not give too much accent to the single notes in the twenty-first and twenty-second measures. The second finger gauges the position changes.

Use a forearm stroke in the twenty-third and twenty-fourth measures. The third finger remains on the string. We are now in the sixth position. Play with freedom of wrist and forearm.

The twenty-fifth measure is in the fifth and fourth positions. Pass to the third, second and first positions in the next measure, the first finger moving lightly into place. Use the first position in the next measure. Do not release the first finger in making the extension.

Use a short staccato bowing in the twenty-eighth measure. As the bowing is varied, by the grouping of notes, in the next measure, it is difficult to define the exact length of the strokes.

In the twenty-ninth measure, the second position occurs. Use a flowing wrist and forearm stroke until the thirty-second measure. There we come to the second section of the study. Pass to the seventh position in the groups of two notes. Play the groups in the middle of the bow; slightly raise the bow for the initial attack. Maintain the legato.

34.

In the thirty-fourth measure, use a broad legato. The first finger remains on the string. This measure and

the following one requires a very graceful wrist stroke. Pass from the second to the third position in the thirty-fifth measure.

In the thirty-sixth measure, we are in the fourth position, passing to the fifth and making the extension with the fourth finger, while the first finger remains in place.

In the thirty-seventh measure, remain in the fifth position. A free wrist and broad bowing are necessary. Pass to the fourth position in the next measure, then to the fifth. The arm must not move in too wide a plane in short string transfers.

In the next measure, use the fifth position, passing to the seventh position in the fortieth measure, then to the fourth and third positions, in a series of related arpeggios.

Throughout this section, the fingers should remain on the strings as long as possible and seek new places at once.

In the forty-ninth measure, play the groups of two notes in the upper part of the bow.

In groups requiring varied lengths of bowing, such as occur in the fiftieth measure, if the bowing is free, the length of the bow is practically decided by the number of notes in each group. As each study is practiced slowly, the bowing is as broad as possible. Do not release the first finger in the extensions.

35.

The musical score consists of two staves of violin notation. The top staff begins with a sixteenth-note pattern (measures 35-36), followed by eighth-note pairs (measures 37-38). The bottom staff continues this pattern, with measure 39 labeled 'III' above the staff. Fingerings are indicated above the notes, and bowing is shown with horizontal strokes.

The fifty-first and fifty-second measures contain similar groups and progressions. In the fifty-third measure, maintain similar lengths of bowing, if possible. Keep the arm as high as possible in the fifty-fourth measure. In the fifty-fifth measure, play in the middle third of the bow. Use the fifth position. Do not keep the first finger in place for the extensions, unless necessary. Accent the thirty-second note slightly. Use a free wrist stroke.

The fifty-sixth measure is similar. A free, flowing movement is necessary in the fifty-seventh measure.

A shorter bowing is used in the fifty-eighth measure. In the fifty-ninth measure, on the last group, accent the thirty-second note slightly. Separate them while maintaining the legato, that is to say, use a definite grouping of two notes.

The whole bow or at least a broad style is used in the sixtieth measure. Do not allow the single notes to be played with a "jerky stroke," in the sixty-first measure.

In the sixty-second measure, use a forearm bowing and undulating wrist and forearm stroke. Place the fingers at once for each group.

Pass to the second position in the sixty-eighth measure. The groups in the sixty-ninth to the seventy-third measures are related.

In the seventy-fifth measure, use a shorter bowing than the stroke which has been in common use throughout this study. The single notes are staccato; the trills must be accented and brilliant in the upper third of the bow.

In the next measure, use a whole bow and keep the second finger on the string. Use a wide arm stroke in the seventy-sixth measure, following the pure wrist stroke.

Use the upper half of the bow for the remaining measures, keeping the wrist free, the forearm and arm moving in the same plane. The arm necessarily anticipates the string changes, when four strings are involved.

Close with down-bow chords, arpeggio style. Hold the whole note its entire duration, with a firm tone.

Study No. 10.

36.

Allegro.

One must always keep in mind that these studies are to be played at a slower tempo than that indicated, especially if faults of intonation and technic appear at the outset. Do not change the bowing. This study in B flat minor begins in the third position. In making the extension, relax the third finger and incline it slightly forward. No other finger need remain on the string at that time. Relax the hand back to A in the third position. A pure singing tone is incompatible with unsteady pressure on the bow stick. A cramped tone springs from cramped fingers of the right hand and uneven pressure. The relaxation of the forearm and wrist is absolutely necessary. A flowing movement is desired. The fingers must fall firmly on the strings except during the trill. In that case, elasticity is the chief thing to be considered. In the second measure, play the single notes with about the same length of bow as the tied notes.

Possibly the tied notes in the third measure may be played toward the point of the bow with a free wrist stroke. In the fifth measure, play well over the string in the fifth position. A very safe way for the higher positions on the E string is to place the fingers in such a manner that one can reach with the third and fourth

fingers on the next string without any additional movement of the left hand; the thumb must be brought well under the violin neck, so that the fingers on the E string lean slightly toward the A string, thus enabling the student to compass two strings easily.

Pulling the strings to the right and left in the higher positions is very dangerous to intonation. One other point which interferes with high position work is this:—the finger-board of the violin becomes lower with constant use, thus making the distance of the strings from the board so great that one cannot strike firmly and accurately with the fingers.

In the sixth measure, gauge the position change with the first finger in the fifth position. The trill is short and clean-cut with some initial accent.

In the seventh measure, trill with grace and brilliancy. The quick changes in position are made with the second finger. The thumb leads into new positions. In trills release all fingers from the strings except the trill fingers. The hand must be free. Do not, under any condition, use the vibrato with the trill; in fact, eliminate it entirely from these studies.

The eighth and ninth measures are played in the upper third of the bow. Use the staccato.

In the tenth measure, play the legato runs high over the strings so that the string transfers may be made easily. Do not release the fingers from the strings until necessary. Use the forearm, if necessary.

In the thirteenth to the fifteenth measures, make the position changes quickly, with little pressure on the part of the first finger. Note the relation of the progressions. This relation may be mentioned in the sixteenth measure; in the sixteenth to the eighteenth measures, each group of eighth notes is closely related in the intervals to every other progression of its type. In these rapid changes, keep the thumb free and do not press too heavily with the finger which leads into the new position.

The nineteenth, twentieth and twenty-second meas-

ures are similar. There are no serious difficulties of intonation if one keeps in mind the underlying principles of the progressions.

In the twenty-seventh measure, you will observe that the fourth finger makes an extension on the D string. The third finger relaxes forward on the A string.

In the thirty-first measure, use the upper third of the bow, contrasted staccato and legato notes. The position changes seem very awkward at first. The fourth finger leaps quickly into place.

In the thirty-second measure, use the fifth position. Extensions must be made with the fourth finger. In the thirty-fifth measure, play near the point of the bow. Play well over the D and A strings. The trill measure may be played with a broader bowing. Probably there may be two trills to each note.

37.

In the fifth position (thirty-eighth and thirty-ninth measures) keep the fingers on the strings. When crossing from the A to the E string, do not avoid the slight dipping of the wrist toward the E side. Do not tilt the bow hair forward and back. Rather strive to use the flat surface of the hair as much as possible.

Use a full wrist stroke, in the forty-fourth measure, near the point of bow. Be very careful of intonation in the forty-seventh and forty-eighth measures. The position changes follow in rapid succession. Use the upper half of the bow in the forty-ninth measure.

38.

While the trained player may use a similar length of bow in the next measure, the usual method is a shorter length dependent on the tempo. Use as broad a bowing as possible. The short strokes in the fiftieth measure are very easily played.

In the fifty-fourth measure, play near the point of the bow and do not accent any syncopated notes. Owing to the difficulties of the key, the player with a large hand should not necessarily rest the palm of the hand on the violin body in the third position, as A flat on the E string invariably falls too sharp. It is also impossible for the player to double the first finger sharply or to place it in an upright position. One should not, under any condition, swing the hand to the left so that the first joint of the first finger sinks under the neck of the violin.

When the thumb and first finger press too much upon the neck of the violin, the hand is invariably tense and all free technic is impossible.

In the fifty-eighth measure, swing the bow lightly. Use the point of the bow. Make the position changes with freedom. Use the upper half of the bow. Accent the trill slightly in the sixty-first measure. The trills in the sixty-second measure should be very brilliant.

In the sixty-third to the sixty-fifth measures, cross the strings lightly, keeping all the fingers on the strings as long as possible.

In the eightieth measure, use the same free bowing.

Study No. 11.

39.

Presto ma non troppo

As in the previous study, for which the student may prepare himself definitely by playing the scale of B flat minor, beginning in the second position, in three octaves, this study, also in a difficult flat key, may be practiced in the key of F minor, three octaves. I would suggest the Schradieck *Scales*,¹ also the *Studies* of Halir.¹ In the first measure, swing the bow quickly from F to A flat (on the E string) without too much downward movement of the wrist.

Swing the bow lightly from C to C (second measure), releasing the fourth finger immediately. The extensions are made by releasing the thumb slightly and inclining

¹ See footnotes on page vii.

the finger last used toward the plane of the new note. Do not depress the third finger at its middle joint in the fifth and sixth measures, as this leads to false intonation.

Swing the bow lightly along the string, seventh to twelfth measures. The single notes should not be played staccato. In all string transfers of this kind, it is wise to use the flat surface of the bow hair and prepare the hand for each new group of notes by placing all the fingers in position at once. As these studies are not primarily for technic, the student should give much attention to tone and intonation. When three strings are to be considered, in the twenty-third measure, the bow should be placed on the string with as high an altitude of the arm as is possible, in order that the legato may be a pure one.

In the twenty-fifth measure, swing the bow lightly over the strings (E flat to G flat) without any awkward gesture of the arm. The movement is made by the whole arm.

In the twenty-fifth to the twenty-eighth measures, the tone is ample but not forced. There are seemingly awkward position changes in the twenty-ninth to the thirty-first measures. The finger which leads into the new position must prepare itself for the change.

In the thirty-third measure, a uniform stroke is necessary. You will note in the thirty-third measure a quick change from the second to the fourth position. This can be made readily if the player is able to sense the mechanical distances accurately at once. Do not slide the first finger along the A string to the fourth position. Each position change should be clean-cut and natural. In the thirty-fourth measure, move the entire hand to the new position. The tenth in the fortieth measure can be played easily, if the student realizes that the first finger must be brought round almost at right angles to the string. A singing tone is necessary in the syncopated passage.

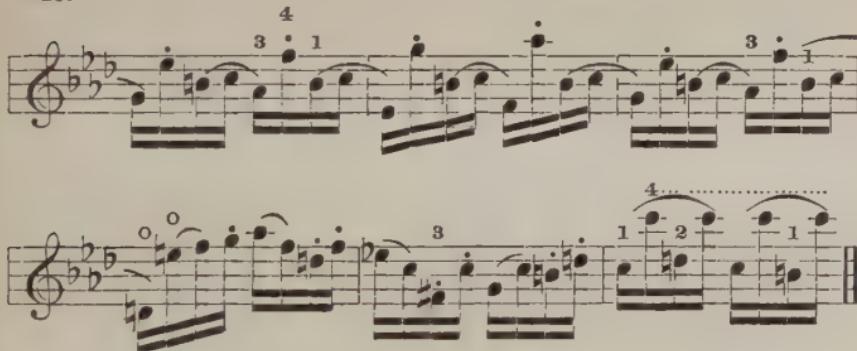
In the fortieth to the forty-fifth measures, if necessary, release the thumb entirely from the string in the quick

position changes. Absolute freedom of the hand is necessary.

A broad bowing is entirely proper in the forty-sixth to the fiftieth measures. The student should analyze the progressions and arpeggios. There should be no difficulties at this point if the student understands the proper fingering of arpeggios from serious study of such works as those of Schradieck, Halir, Hrimaly and others.

We will now consider such progressions as occur in the fiftieth to the fifty-third measures. The entire hand moves, the fingers taking their places in new positions at once. As these progressions are similar, there can be no trouble.

40.



In the fifty-fifth measure, do not allow the hand to move for the extension. Make the position changes quickly. In the case of large fingers, a case like that of the first group of notes, sixty-second measure, would be difficult if the player did not consider the fact that F sharp may be played by "lapping" the third finger almost over the second finger.

All bowings should be of uniform length. Only a slight movement of the wrist is necessary in the sixty-second measure.

In the sixty-seventh measure, observe a quick change to the sixth position. Remain in this position until the sixty-ninth measure. There a similar progression occurs.

Do not fail to compare these progressions and play them from memory.

In the seventy-first measure, the A and E strings are used in a short string transfer at the point of the bow. Place the fingers for each group of notes on the strings at once.

In the seventy-sixth measure, we reach the close of the second section of the study. It would be well to remind the student that this section closes on the dominant seventh of the key of F minor, while the whole study is in F minor.

In the eightieth measure, pass to the fifth position easily and naturally, also assume the fifth position on the G string, eighty-first measure.

In the eighty-third and eighty-fourth measures, compare the progressions.

41.

Use the third position, in the eighty-seventh and eighty-ninth measures. All these progressions are similar and easily mastered. Use as flat a bow as possible as the string transfers require little wrist action. Many of these studies require a combined action of the forearm and wrist, as found in the Casorti *Bowings*.

It is hardly necessary to define to the advanced student all the principles of bowing. I find a most serious fault of students is not sensing new progressions in time to place all the fingers in position.

In the ninety-third to the ninety-ninth measures, we find quick position changes (second, third, fourth, fifth, first). Since the groups of notes are similar, it is not necessary to work them out. If the hand is free, the fingers fall into place in accordance with *mental certainty* of intervals.

42.

In the one hundred and sixth measure, aim to play each group of notes legato with no stress on unaccented notes. The violinist is very prone to play syncopated passages with too strong accents. Play near the point of the bow, in the one hundred and twelfth measure. A slightly undulating stroke also occurs in this measure. Do not allow the fourth finger to leave the string. Be very careful of intonation.

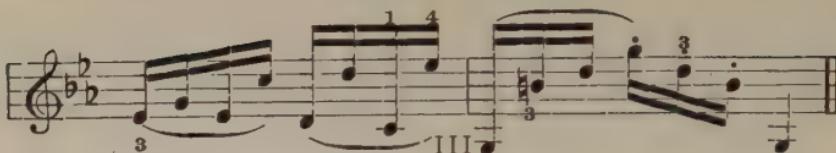
Play with an easy, flowing movement, to the one hundred and twenty-ninth measure, when a broad staccato is used.

Use a lateral wrist stroke in the one hundred and thirty-sixth measure. A forearm stroke is generally used throughout the study, except in short string transfers when the upper third or point of the bow is desired.

Study No. 12.

43.

Presto.



Evidently Gaviniés had a preference for minor keys. The present study is in the key of C minor. It would be well for the student to practice the scales of C major in three octaves, third position, and follow into C minor. For the amateur, it is not easy to pass rapidly from position to position while playing legato runs, or groups of notes. The hand must move freely and the fingers must seek their places at once. Mechanical mastery, which follows mental concentration on the exact intervals, is possible at the outset.

In the third measure, play the last E flat in the fifth position without sliding the first finger forward so that the sound is heard. The first four measures present a passage very similar to the next four measures. Note that the first example ends in an arpeggio in G major, and the second ends in a similar arpeggio based on the tonic chord of D major. We now pass to the fourth position.

In the tenth measure, pass quickly to the fifth position for the high E flat, if not able to play an extension. The wrist stroke is used in the eleventh measure and continued practically throughout the study whenever two string transfers are involved.

In the twelfth measure, it is possible to play the tenths. In the eighteenth measure, we have a second arpeggio based on the tonic chord of D major. We now pass to the fifth position. Be very careful of intonation. Keep the fingers well over two strings. Read in advance of each group so the fingers will fall at once into place.

Quick position changes occur, beginning with the twenty-ninth measure. These may be practiced in groups and tonally worked out, using the upper half of the bow.

In the forty-ninth measure, make the changes in position quickly without any tension of the hand or fingers. There is an old rule which says:—"Always pass into the new position with the finger last used." In very quick changes, we must discard this rule.

44.

Maintain a perfect legato in the fiftieth measure while passing rapidly from position to position.

In the fifty-fifth measure, use the second position, passing to the first in the next measure. Play on the third and fourth strings, in the fifty-eighth measure, near the point of the bow. The next measure requires a quick position change. These changes, in which the third and fourth fingers lead, are of great value to the student, as unusual facility is necessary.

In the sixty-fifth measure, any awkwardness in the fourth finger extension is noticeable. The first finger remains on the string. Relax the first finger to make the fourth finger extension. Produce a singing tone, and use the forearm bowing. While the wrist plays an important part in this bowing, it must not be too free. There are times when a pronounced wrist stroke interferes with a pure legato. The student must use discretion in all string transfers. It is a well-known fact that much depends on the rule that the entire arm plays an important part, anticipates quick string changes and moves in a plane with the wrist and forearm. The wrist stroke is necessary in the seventieth measure.

The fingers must move rapidly into place; at least, each group of four notes should be anticipated with the fingers in place. In two string transfers, the bow lies almost over two strings at once.

In the seventy-fifth measure, we again have an extension of the fourth finger. There are no new difficulties up to the eightieth measure. Then one takes F sharp with the first finger, though not in the second position.

45.

In the eighty-fifth measure, use the second position. In the eighty-sixth measure, play D on the A string close to A flat on the E string with the second finger. If the fingers are too large, lap the third finger almost over the second.

In the fourth position, eighty-eighth measure, do not release the first finger from the string.

In the ninetieth measure, the position changes are rapid. The fourth finger leads into the new position, striking its exact place at once. These progressions should be practiced until every finger seeks its place without sliding.

In the ninety-second measure, the extension is possible. The change is apparently awkward and must be practiced.

The ninety-seventh and ninety-eighth measures require a broad stroke of the whole arm, held rather high. Do not move from the second position.

Study No. 13.

46.

Allegro assai.

Although this study is to be played brilliantly at the point of the bow, it should first be played with a broad bowing, slowly and evenly. Do not lose time or interfere with the legato in the trill. Use a uniform bowing (about the upper half of the bow). Pass from the fourth to the sixth position in the third measure.

The position of the arm is high in the fourth measure. Pass to the second position in the sixth measure and to the third position in the seventh measure.

47.

In the eighth measure, the bowing is no shorter. The fourth position is followed by the second. The sixth position occurs in the ninth measure.

Remain in the sixth position to the thirteenth measure. The trill must be brilliant and must not interfere with the tempo. Pass from the fourth to the second position in a similar progression (thirteenth to fourteenth measures). Trill very evenly and follow with a broad staccato.

Use an extension in the seventeenth measure. Call the attention of the student to the similar progressions. Analyze progressions in the twentieth to the twenty-third measures. Play near the point of the bow and lead with the fourth finger.

Continue in the ninth position in the twenty-sixth and twenty-seventh measures.

The twenty-eighth and twenty-ninth measures may be played near the point of the bow. Play the extensions in the thirty-first measure very evenly with the thumb far under the neck of the violin. Do not force accents in the thirty-third and thirty-fourth measures. Use the fifth position in these two measures.

In the thirty-fifth to the thirty-ninth measures, the grouping of notes, progressions and trilled notes is similar. Play each group until mastered and do not allow the first finger to leave the string. Swing the bow high over the strings, thirty-ninth measure, in order to escape the intermediate string.

In the fortieth measure, use the half position. Keep the second finger down while playing G sharp with the fourth finger. Play the group of short notes in the forty-third measure near the point of the bow. Keep the fingers on the strings as long as possible. Play the groups of short notes near the point of the bow, or in the upper third of the bow. Use a wrist stroke. A slightly undulating stroke of the wrist is used in the forty-eighth to the fifty-first measures.

48.

Analyze similar progressions in the forty-eighth to the fifty-second measures. In the fifty-second measure, play toward the point of the bow.

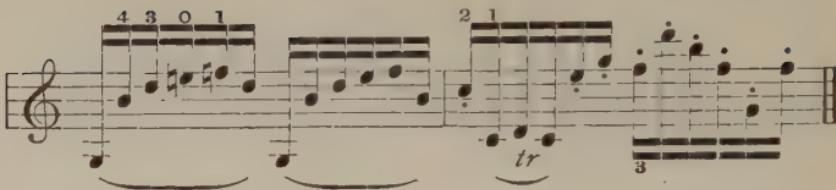
In the fifty-fourth measure, play the trill very brilliantly at the point of the bow. Continue in the third position and pass to the fourth, fifth and sixth positions in the fifty-seventh and fifty-eighth measures.

Pass rapidly from the sixth to the fourth position in the fifty-ninth measure. Place the first finger erect on the string, so that the fourth will fall naturally into place.

In the sixtieth measure, pass from the *sixth* to the *fourth* position. The quick changes from *second* to *fourth* position should be well practiced. Do not allow the second and first fingers to move from the strings in the sixty-fourth measure.

Play the sixty-sixth measure, with a broad staccato, using the fifth and fourth positions. Uniform bowing is necessary for these passages. Use the second position in the sixty-ninth measure, with wrist stroke more pronounced in the seventy-first measure.

49.



The arm should be raised high for the string transfers in the seventy-second to the seventy-fourth measures. Be very careful of intonation and use a broad stroke.

From the seventy-fifth measure to the close, play in the upper third of the bow. Trill brilliantly. Do not use the wrist stroke in the seventy-seventh measure. Always accent the trills.

As this study is in the key of C, it is not difficult either as to intonation, position work or in a technical way. The student should practice it very slowly, mastering each detail, and then increase the tempo to a rate perfectly easy for the bow arm, as well as for the left hand.

Study No. 14.

50.

Presto.

From a standpoint of key, this study is not difficult. It is in $\frac{9}{8}$ time, without any rhythmical complications. If practiced slowly and evenly until the difficulties of intonation and position work are fully understood, it cannot fail to be mastered. Even the bowing is very easy, thus eliminating a difficulty usually quite formidable. While at a *Presto* tempo the single detached

notes may be played very staccato, it is not wise at a slow tempo, as the broad style of bowing, alternating with the staccato and legato bowings, is more conducive to correct intonation and breadth of tone. Although the advanced student is usually particular about keeping the fingers constantly upon the strings as much as possible, it is always well to guard against this common fault in violin study. The reason for a uniform length of bow in the study is that the forearm stroke is then well established, while bowing of unequal length usually leads to carelessness in the use of the bow. *Play with as broad a style of bowing as is compatible with the tempo.*

In the fifth measure, pass to the fourth position on E (A string), thus making it necessary to remain in this position until the last note of the measure, when we take G in the sixth position. Place the fingers simultaneously on two strings. Do not release the third finger from the string in the fourth measure.

In the eighth and ninth measures, pass to the third, fifth and fourth positions, placing the fingers on two strings at once.

In the twelfth measure, be very careful not to play D sharp too high, as the fingers lie very close and intonation is difficult at this point.

In the thirteenth measure, pass to the fourth position easily and naturally. Anticipate the unequal placing of the first finger in this as well as the eleventh measure. In the twelfth and thirteenth measures, observe the usual rule of keeping the fingers on the strings as long as possible. Pass to the fifth, sixth and seventh positions with the fingers in place.

51.



In the sixteenth to the eighteenth measures play evenly with a wrist stroke, and possibly a little shorter bowing.

In the nineteenth measure, make the extension without moving the hand in the slightest degree. This is also true of the twentieth measure.

When swinging the bow over one string, as in the twenty-first measure, do not dip the hand sharply, thus playing on the outer edge of the hair. Instead, play on the flat surface of the hair. By playing the established bowings of these studies, the violinist gains freedom of the bow arm and a discriminating knowledge of bowing such as is found in very modern orchestral works, all of which have to be bowed according to the wider experience of the orchestra player, who is familiar with routine.

A free wrist stroke is used in the twenty-sixth and twenty-seventh measures. Do not release the second finger from its place in playing the extension in the twenty-ninth measure. Relax the third finger and incline it slightly forward, thus enabling the fourth to place itself at once. Also relax the thumb if possible.

In the thirty-second measure, play the second group with two tied and one cut stroke. Pass from the fifth to the seventh position in the thirty-third measure.

One passage in the eighth position in the thirty-fifth measure is very difficult, if the player does not under-

stand the art of placing his fingers in close position. The student with large fingers cannot do this, as he must release each finger as soon as he has played, but he can at least keep one finger in place, in order to eliminate any necessity of moving the whole hand. A sharp in the seventh position is not opposite B on the A string.

The sixth position is used in the thirty-sixth measure; the following measure contains the fourth position. Slip the third finger back into the second position in the thirty-eighth measure.

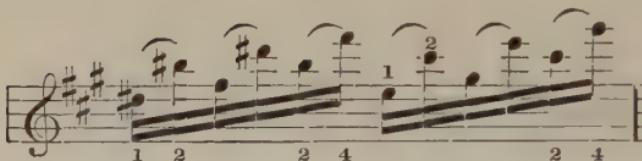
As we have to skip the A string, hold the arm high and pass to the E string by dipping the bow hair toward the outer edge, compelling the hand to bend downward from the wrist.

In the fortieth measure, pass to the fifth position. Use the third position in the next measure. Do not strive to play an extension in the forty-second measure. Release the first finger from its place.

Pass to the fifth position in the forty-third measure. Intonation is difficult in the forty-eighth and forty-ninth measures. Note the similarity of the progressions.

Pass to the fifth position in the fiftieth measure and remain there until the next measure, when the fourth position is used, followed by the second. In all the higher positions, one must observe an infallible rule:—
Do not raise the fingers from the strings until necessary.

52.



In the fifty-second and fifty-third measures, be very careful of intonation. The fingers must not fall too sharp when placed very closely together.

In the fifty-fourth and fifty-fifth measures, play near the point of the bow, with a light flexible wrist stroke. If necessary, in the fifty-seventh measure, do not play the extension. Remain in the fifth position into the next measure.

Pass to the seventh position again after the passage in the third position, fifty-ninth measure. There are no more difficulties until the sixty-fourth measure. Pass to the sixth position and remain there.

In the sixty-fifth measure, use the fifth position. A free wrist stroke is desired, sixty-sixth and sixty-seventh measures. Play in the upper third of the bow.

In the sixty-ninth measure, it is necessary to play in the fifth position on the third string.

In the seventieth measure, play in the upper third of the bow with a very loose stroke of the wrist. The same bowings may be used in the seventy-second and seventy-third measures.

53.

A musical score excerpt for violin. It shows two measures of music. The first measure starts with a note on the third string, followed by a bow stroke with fingerings 4, 1, 1, 2. The second measure continues with a bow stroke and fingerings 3, 3, 2, 2, 1, 1, 2, 2, 3, 3, 2, 2, 1, 1. The music is in common time, with a key signature of four sharps.

The fourth position is used in the seventy-sixth measure. While the student with long fingers can play with the fourth finger constantly on E, there are many others who cannot do so. Set aside this rule, if necessary.

Use the fourth position in the seventy-ninth measure. In the eighty-first measure, use the third and fourth positions.

The extensions in the eighty-third and eighty-fourth measures are not difficult. Keep the bowing as broad as possible, to the close.

This is one of the few studies by Gaviniés which can be practiced for speed, as it lies in an easy key and no difficult problems present themselves.

Study No. 15.

54.

Adagio molto sostenuto.



Although the editor of this study suggests that the trills be played in two ways, it is the established custom throughout Kreutzer and Fiorillo to begin the trill with the lower note. To be sure, the classics offer many examples of opposite fingering, especially for the piano, but I should not think of beginning the trill with the upper note, as a rule, since it is impractical. To those who find the double trill difficult, I would say: — Relax the hand; press only slightly with the thumb and free the first joint of the first finger. The upper and lower trills are a whole step apart. Do not allow the trill finger to fall with force. The fourth falls in a wide curve, but must not be raised high for an attack. If

the third and fourth fingers fall less vertically than the second, the stroke being on the flat surface of the finger rather than on the point, greater elasticity and freedom are obtained. In this case, the last two notes of the trill should not be played like grace notes. A singing tone and a perfect legato are desired.

The fingers should not be heard moving from G sharp to A, in the fifth and sixth measures. Changes in the sixth measure should be made without any evident sign of moving fingers.

The seventh measure contains another double trill. The upper trill is a half step, the lower a whole step. In the next measure, both trills are whole steps.

55.

In the ninth measure, two fingers seek their positions at once. Never search for the exact pitch. Practice the passage until intonation is absolutely perfect.

The secret of good double-stopping is to anticipate changes of fingering at once, two fingers falling into place simultaneously. Also move the fingers together into new positions. The hand must also be relaxed in double-stopping, the fingers falling lightly on the strings.

In the tenth measure, the upper trill is a whole step; the lower, a half step.

In the eleventh measure, both trills are a whole step apart. The student must be conscious of this fact when he plays double-stops and trills.

In the thirteenth measure, incline the third finger forward and take the G with the harmonic on the D string. In the teaching of the double-stop études of Kreutzer and Fiorillo, I have found the prime difficulty a physical one, not an inability to establish pitch mentally. The fingers fall with too much force and the hand is too tense. If the student would practice the double-stop scales of Halir and Schradieck, relaxing the hand and throwing the fingers lightly, the position changes would be made quickly and easily. Mechanical spacing of fingers is not difficult. Repetition of double-stop scales leads to mastery of double-stops in studies and études.

In the fifteenth measure, place the fourth finger very close to the third. In the seventeenth measure, observe that the second and fourth fingers do not always fall into place. Relax the first finger and thumb in that case thus giving the muscles a chance to stretch. The fingers are very close together in the eighteenth measure. Do not depress any finger at its middle joint, when the fingers lie close on two strings.

Play in the upper half of the bow, in the twentieth measure. The usual way of playing the study is with a whole bow.

Be careful of the extension from the twenty-third to the twenty-fifth measure. The fingers should not be heard moving from place to place. Accent the trills sharply and give to the last two notes some definite value.

In the thirtieth measure, play with definite accent. Follow with a broad staccato in the next measure. In the thirty-second measure, play with the first finger constantly on the string. In the next measure, use the second and third positions.

In the thirty-fourth measure, place the fourth finger very close to the third. Remember, in all double-stopping, when the first and third fingers are followed by the second and fourth, to relax the first group so that the second group may fall readily into place.

Note the G sharp at the close of the trill (thirty-eighth to fortieth measures).

Close fingering is the rule in the forty-third measure. Do not slide the fingers into place. Play with definite accent, in the forty-fourth and forty-fifth measures, and begin the trill at once, with unusual stress on the sixteenth note, staccato, which precedes it.

56.

In the forty-eighth and forty-ninth measures, the fourth finger slides from G sharp to A without effort, the third remaining on D.

Play the groups of notes in twos, noticing position changes very carefully in the forty-ninth to the fifty-first measure.

The fifty-second and the fifty-third measures should be practiced long and seriously.

In the fifty-fourth measure, pass quickly into the first position. Remember that the trill involves elasticity rather than strength.

The fingers lie close and must be moved quickly into

place. No new difficulties present themselves until we reach the sixty-third measure. Accent slowly and play with a broad tone at the close. This study deserves the attention of serious students.

Study No. 16.

57.

Allegro.

Again we are presented with a minor key. Use the upper half of the bow except in such bowings as are found in the eighth measure. The first group of four notes is played brilliantly with a short staccato stroke on F sharp. Accent the trilled note and give the following two notes as little value as possible. Swing the bow over the strings for the next legato groups, using a wrist stroke. Do not release the fingers representing the double-stops from the strings.

Use the upper third of the bow in the third measure and, if the tempo is fairly rapid, continue this stroke; always accent the trills. Use the same length of bow for the detached notes as for the slurred ones.

In the fourth finger extension, in the sixth measure, relax the first finger forward. The first finger also leads lightly to the new position.

A wrist stroke at the point of the bow, or possibly a little longer, is desirable. In the ninth measure, use as broad a bowing as possible. The fourth position is used in this measure.

Do not use the short staccato in the tenth measure.

The arm should preserve as high an altitude as possible in the eleventh measure, because four strings are included and the string transfers are over a wide circuit. Use as broad a bowing as possible, preferably a firm staccato.

It is allowable to use a wrist stroke in the next measure. Do not exaggerate it.

Study the arpeggios in the thirteenth measure and do not slide the fingers into place. Clean technic is desirable.

The fourteenth measure opens in the sixth position, passing to the seventh. Do not release the finger, which gauges the new position, from the string, and be very careful of intonation.

In the sixteenth measure, play with the same authority as at the beginning of the study. This opens the new section. Play the double-stops with freedom. The fingers move in the same plane, with as little pressure as possible.

Observe the same rules in the eighteenth measure. The nineteenth measure is in the second position. Play the latter half with a wrist stroke near the point of the bow.

58.

The image shows two staves of musical notation for piano, labeled "58." The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features a series of eighth-note chords and sixteenth-note patterns with various dynamic markings like "o", "2", "1", and "II". The bottom staff continues the pattern with a treble clef, a key signature of one sharp, and a common time signature. It also includes similar eighth-note chords and sixteenth-note patterns with dynamic markings.

In the twentieth measure, a relaxed wrist is necessary. As the position changes follow in rapid succession, press

as little as possible with the thumb and fingers. The second finger takes the lead in the new position, in the slurred triplets. The arpeggios represented in the single detached notes, in the twentieth and twenty-first measures, should be mastered and memorized. The thumb must lead quickly to the new position. Do not release the first finger from the string. In this part of the study, the player must first seek correct intonation. The legato notes may be played with an undulating wrist stroke. The single notes are played on the flat surface of the bow, staccato. Use as much bow as is possible, considering the tempo.

In the twenty-third measure, we use the third, fifth, and eighth positions. The thumb may be released to the very edge of the violin neck. Do not press the bow stick too much in the extreme high positions, as a singing tone is not easily secured in this way.

A shorter bow stroke may be used in the twenty-fourth measure. Pass quickly to the second position in this measure. Play in the upper third of the bow with an undulating wrist stroke.

In the twenty-sixth measure, play the trill sharply and clean-cut near the point of the bow. Use a uniform bowing.

The twenty-eighth measure should be played near the point of the bow. Use a wrist stroke and place the fingers quickly on the strings. Do not jerk the single notes. Changes in position work should be made quickly and naturally.

In the twenty-ninth and thirtieth measures, use a short bowing. In the thirty-first measure, use a short staccato at the point of the bow. In the thirty-second measure, pass from the third to the fourth position quickly. In two string transfers, use as little wrist stroke as possible, in single notes.

Use the second position in the thirty-fourth measure. You will observe this is the third section of the study. In the double-stopping, it is usually customary for the first and third fingers to remain on the strings, while

the second and fourth fingers are playing double-stops.

In the thirty-sixth measure, use the sixth position. In the thirty-seventh, pass from the third to the sixth position easily and naturally.

59.



While the wrist stroke is used in the thirty-ninth measure, do not exaggerate it so as to interfere with the pure legato. In the latter part of the thirty-ninth measure, play near the point of the bow.

In the forty-first measure, play brilliantly near the point of the bow. In the extensions in the forty-second measure, play definitely as to pitch, and make the position changes at once. While a supple wrist is desirable, use the flat surface of the bow as much as possible.

The same may be said of the forty-third measure. In the forty-fourth measure, in the third position, strive to use as broad bowing as possible.

In the forty-fifth measure, accent the trills. The bow arm should be high in the forty-sixth and forty-seventh measures, as four strings are compassed.

A definite wrist stroke is used in the tied triplets in the forty-eighth measure.

Play in the fourth and sixth positions in the forty-ninth measure. Use a broad staccato. One should always secure arpeggios mentally. The fingering will then take care of itself.

Under no condition use the vibrato in the fiftieth measure. The sixteenth notes fall with a wrist stroke, upbow, at the middle of the bow. Lift the bow slightly between the dotted eighth and sixteenth notes. The fingers should not move so as to be heard in the position changes, in the fifty-fourth measure.

Study No. 17.

60.

Allegro un poco vivace.



While the difficulties of this study in A minor are not manifold, the student must pay special attention to intonation. Use a broad forearm stroke. The fingers must not leave their places before it is necessary.

In the second measure, it is allowable to raise the first finger from its place. The third and fourth fingers seek their positions at once.

Use the third position in the third measure. Short, sharp strokes, at or near the point of the bow, occur in the fifth measure.

In the sixth measure, the half position is used. The first finger lies on the string constantly in the eighth measure. Use the second position in the latter half of the measure.

In the ninth measure, keep the fingers on the string. Cross the strings gracefully, the wrist being supple.

Use the third and second positions in the tenth measure. At this point strive to preserve a uniform bowing,

the single notes being as broad as the slurred notes. Do not give any additional impulse to the single detached notes. They must not be given undue accent. The upper half of the bow is used in the thirteenth measure.

Keep the third finger on the string when playing G sharp with the fourth. The trills should be brilliant and in exact time. If one should practice this study for speed, a measure like the sixteenth may be played with short, staccato notes, in the single detached bowings. The preferred way at the outset is uniform bowing for slurred or single notes. Many players have a habit, in passages like the sixteenth and seventeenth measures, of playing first on the broad surface of the hair, then on the edge. This gives an undulating motion to the wrist and hand and hardly secures breadth of tone.

In cases like the eighteenth measure, where we have single, detached notes placed between legato runs, it is wise to draw the bow swiftly along the string, without pressure, so that the note will not be jerked or given an unusual accent. You will observe that this study illustrates varied bowings.

Be very careful of intonation in the twentieth measure. We use the seventh position in the twenty-first measure, which is also a measure in which correct intonation is difficult to obtain.

In the short two string transfers at the close of the twenty-second and twenty-third measures, use the pure wrist stroke. The first finger remains on the string to gauge the position.

In the twenty-fourth measure, use the fourth position. Keep the first finger on the string until the twenty-seventh measure. Be very careful of the extensions. If necessary, relax the first finger and bring it round almost at right angles to the keyboard, in order to make the extension. Pass to the sixth position in the twenty-seventh measure, then to the eighth. At this point, intonation is difficult and the student should guard against dipping the fingers from the perpendicular, when descending into another position. As the position changes are very

frequent, it is necessary to guard against unnecessary pressure of the fingers.

The first finger moves freely from position to position. Note the fourth position in the twenty-ninth measure. In the thirty-first measure, keep the first finger in place, passing from the fourth to the first position.

In the thirty-third measure, use a wrist stroke. The fourth finger extensions are made quickly and naturally, the thumb being relaxed. In this measure, use a broad stroke, third position, ascending to fifth position on F sharp. Change to third position on D sharp without any noticeable sliding of the fingers.

Pass from the third to the second position in the thirty-fifth measure. Note the similarity of the progressions in the thirty-sixth measure.

61.

In the thirty-seventh to the thirty-ninth measures, accent the trill and play uniformly legato, using the upper half of the bow.

The fortieth measure is in the third position, passing to the fifth.

In the forty-second measure, play legato with broader bowing. Accent the groups of two slurred notes. A

simple flowing movement is desired throughout the study.

Use the broad staccato in the forty-third measure. The forty-fourth measure offers no difficulties save those of a high position. In the sixth position on the A string, the thumb is far around under the neck of the violin.

Uniform bowing is required in the forty-fifth and forty-sixth measures.

Use more than half a bow, if possible, in the forty-seventh and forty-eighth measures. One serious difficulty in alternating staccato and legato playing is that of anticipating string changes by altering the altitude of the arm. If the arm is held close to the body, it is sure to be a detriment to grace and beauty of bowing and incidentally it fails to assist in a fine legato.

Beginning with the fiftieth measure, use a slightly shorter stroke of the bow.

In all arpeggios, as, for instance, in the fifty-first measure, place the fingers for the entire passage, or, at least, anticipate the finger changes. The last two groups, in the fifty-third measure, are played near the point of the bow.

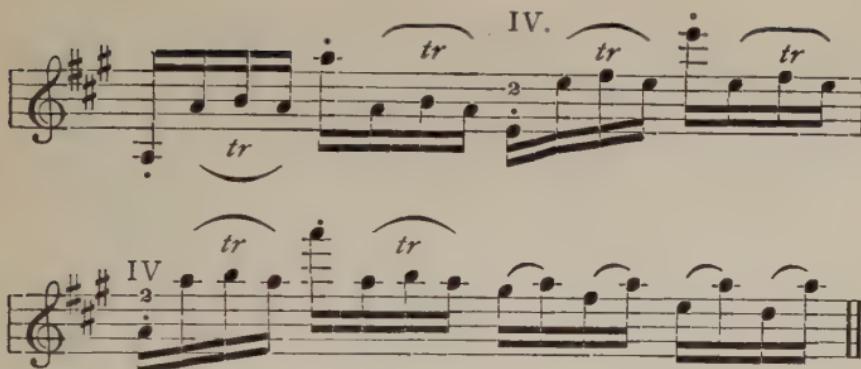
A short bow stroke is used in the fifty-fourth measure.

No new difficulties present themselves in the next few measures. The closing chord should be played broadly. Play the first note, then accent the next two and keep a uniform bow pressure upon these two to the end of the bow. If the first note is accented, there can be no additional accent on the next two notes. One should hear two tones throughout.

Study No. 18.

62.

Allegro non troppo.



This study in the key of A major is an excellent one for the study of short legato bowing and the trill. Use the upper half of the bow in a slow tempo, and the upper third of the bow if the study is to be played at the indicated tempo. The study is brilliant and effective, if played with as broad a bowing as possible in a reasonable tempo. Accent the trill and use no more than two trills, as a rule. Trill lightly and evenly. Swing the bow with freedom over the strings and accent slightly the first note of each group of two notes.

In the second measure, do not accent the first note of each group so sharply as to interfere with smoothness and dignity. A free forearm movement gives dignity; the student must remember that a firm tone is more easily secured in the middle than at the point of the bow; nevertheless, all accents should be observed. Press lightly upon each single note and relax pressure almost immediately. Continuous pressure on short notes gives a cramped and strained tone.

In the third measure, last section, use an undulating wrist movement. As the two string transfers are short, dip the bow lightly, using the flat surface of the hair, with that position of the bow practically over two strings.

In the fourth measure, we are in the sixth position. Intonation is difficult and the student should always keep one finger on the string to gauge the position cor-

rectly. Do not allow the trill to interfere with the tempo or the legato in any way. Observe the staccato on the thirty-second notes.

In the fifth measure, do not tilt the bow from side to side, but keep it on the broad surface of the hair, even in two string transfers. Place the fingers at once and do not use the short staccato. Pass to the fifth and fourth positions with as little pressure as possible upon the bow stick.

In the seventh measure, the staccato notes should be short and clean-cut. Use the upper third of the bow and accent the trill. The staccato thirty-second notes should fall at the point of the bow. Do not cut the value of the sixteenth notes preceding the thirty-second notes. A singing tone must be maintained in the legato runs.

In the ninth measure, the short groups are played near the point of the bow. Use a wrist stroke and maintain the legato.

In the tenth measure, a uniform bowing is desirable. The second position is used in the eleventh measure.

In the twelfth measure, be equally careful of intonation. Use the first, third, fifth and seventh positions. In the next measure, the fourth and sixth positions are used. The broad staccato is generally preferred.

In the next measure, use the second position in a flowing, legato movement, not with a lateral wrist stroke, but with a free movement.

In the sixteenth measure, the trills are still continued. The fourth finger falls into the place of the third lightly and with flexibility. Elasticity, not strength, is desired.

In the eighteenth measure, the double-stops should be very legato. Place the fingers in position at once. It is a common fault of amateurs to place first one finger and then the other in position for the double-stops. The student should first grasp the intervals mentally. Then the fingers should fall naturally in place and lightly move to the next double-stop. The thumb should be free if double-stops involve position changes. Practice

the staccato double-stops on the up-bow slowly, pressing only slightly on the bow stick. The fingers move lightly and quickly, with little pressure. It is often the custom to play the double-stops with *spiccato* bowing in the middle of the bow, single strokes, while mastering the content of the passage mentally and mechanically.

Use a short wrist stroke in the two string transfers in the twenty-second and twenty-third measures.

Be very careful of intonation in the twenty-fifth measure. Play in the middle of the bow, alternating legato and spiccato bowing. Use the former bowing in the twenty-sixth measure as broad as possible.

In the twenty-ninth measure, we use the sixth position. The arm is high and the bow lies well over two strings. The stroke is a whole arm one rather than from the wrist. Pass to the seventh position. Do not release any fingers from the strings until necessary. Place the fingers for each *entire* group of notes.

63.

The musical score consists of three staves of violin notation. Staff 1: Starts with a trill (tr) over two double-stops. Staff 2: Starts with a string transfer (IV to II). Staff 3: Continues the melodic line. Fingerings (1, 3, 4, 8) and bowing markings are included. Position markers (III, IV) are placed below the staff lines.

In the thirtieth measure, use a short bowing at first and play the single notes staccato, upper third of bow.

In the thirty-third measure, keep to the upper half of the bow, beginning in the second position. There must be sufficient tonal breadth in each group.

Practice the thirty-seventh measure with care for intonation.

In the thirty-eighth measure, pass to the fifth position, with the thumb held under the violin neck.

In the thirty-ninth and fortieth measures, the first finger must gauge the position changes. In all cases in which the third and fourth fingers fall flat on the A and D strings in the high positions, it will be found that the thumb is not well under the violin or the first finger has not assumed its correct position on the E string. The third and fourth fingers must anticipate their positions on the A string. Play brilliantly in the upper third of the bow in the forty-fifth measure. Practice the trills until they are brilliant and clear. Play with a broad stroke, upper half of the bow, in the forty-sixth measure.

A free flowing legato with a forearm stroke is used in the forty-ninth and fiftieth measures.

64.

The musical score consists of three staves of violin music. The top staff shows measures 1 through 4. Measure 1 starts with a short bowing at first, followed by single notes staccato in the upper third of the bow. Measures 2 and 3 show fingerings (1, 2, 3) and bowing markings. Measure 4 ends with a trill (tr). The middle staff continues from measure 4, showing fingerings (IV, 2), a trill (tr), and a return to the second position (II). The bottom staff begins with a trill (tr) and continues with fingerings (3, 4) and a return to the second position (II).

In the fifty-first measure, the first finger moves lightly from position to position and the fourth moves with it.

Use a wrist stroke. Accent the trilled notes without interfering with the legato in the fifty-third measure.

The trills in the fifty-fourth measure are lightly played in the upper third of the bow. The position changes and trills should be practiced accurately in the fifty-fourth measure. One can hardly find as excellent a trill study in the Rode *Caprices*. Practice the trills until they are clean-cut and brilliant.

The fifth to seventh positions, in the fifty-seventh and fifty-ninth measures are difficult. Take the position at once for each change and place each finger in its required place. Anticipate position changes. A free wrist and forearm stroke is required.

In the sixty-first measure, anticipate the double-stops. The fingers should not be heard moving from place to place.

Practice the sixty-second measure slowly, using single spiccato bowing, until the double-stops are mastered.

In the sixty-seventh and the sixty-eighth measures, be careful of intonation. Do not slide the fingers to new positions. Whenever a sudden position change occurs, practice it until there is no hesitation. Each study must be mastered. This means frequent repetition of difficult passages.

In the sixty-sixth measure, use a free wrist stroke in two string transfers.

In the seventy-first and seventy-second measures, the staccato single notes should not be played too short. Avoid too marked a wrist stroke.

Combine this broad stroke in the seventy-fifth measure. Do not accent the first note of each group so as to give a *jerked* effect. All the studies should be broadly played and dignified.

Use a short stroke in the last two measures, without any forced accents.

As this study embodies so many principles of bowing, double-stopping and trills, and is also in an easy key, it is worthy of the highest consideration of the student.

Study No. 19.

65.

Allegro brillante.

This study is in the key of E major. A review of the *Études* of Kreutzer, Fiorillo and Rode in this key might be wise. Also play the scale of E major, starting in the fifth position on the G string. You will note that the editor suggests that the triplets be played with the martelé bowing. As it is difficult tonally, use the broad staccato, releasing bow pressure at once after the attack. In this way the string is made to vibrate. It is not wise to use the vibrato except in cantabile playing. The use of the vibrato implies that all fingers leave the strings except the one in use. In itself, this makes intonation and position work dangerous. Practice the study slowly and evenly. Use the vibrato only on the long notes. The group of six sixteenth notes is played in the upper third of the bow.

In the second measure, raise the bow entirely from the G string after the first note. Pass to the group of six notes easily and naturally, using the arm stroke. The

sixth position is followed by the fifth in the next measure. The thumb and the first finger should be free.

Pass from the fourth to the sixth and ninth positions in the next measure. In the high positions there is little bow pressure. The tone must be singing.

In the fifth measure, use the upper half of the bow. A broad staccato on the flat surface of the hair is necessary. It is possible that some teachers would allow the student to use the wrist stroke, with a short staccato at the point of the bow. The broad style at a slower tempo is preferable, until intonation and a fluent technic are obtained.

From the fifth to the ninth measures, use this broad stroke and anticipate the finger changes involved in the arpeggios. It seems hardly necessary to suggest to the advanced student to keep his fingers on the strings as long as possible. The remarkable ease with which the followers of Sevčík place the fingers on four strings at once, in the high positions, would indicate that they have a mental as well as a physical grasp of progressions and chords. They are trained to sense the mechanical details of violin playing at once. Moreover, they are given strict instruction in intonation from the beginning of study. A dry tone is obtained by forced pressure on the bow stick. Press each note slightly and then relax the pressure. Note the freedom of tone that results from this method of bowing.

Beginning with the thirteenth measure, analyze each position change, involving new arpeggios. Also play the related groups from memory. Intonation is difficult in the seventeenth to the twenty-first measures.

In the twenty-first to the twenty-fifth measures, play each group of arpeggios in the fifth and fourth positions from memory.

The twenty-sixth measure is difficult. The first and fourth fingers gauge the position at once. They also move in a uniform plane.

It is not difficult to play such arpeggios as are found in the thirtieth measure, if a mental grasp of intervals is obtained at the start.

66.

In the thirty-third measure, the second section begins a fourth below the first note at the beginning of the study. Use the broad style of bowing.

A slightly undulating stroke of the wrist occurs at the thirty-seventh measure and continues, with some changes, to the sixty-fifth measure.

67.

In the forty-fifth measure, play the groups of tied notes in the middle of the bow and the single notes spiccato.

The forty-seventh measure lies in the upper part of the bow, preferably not near the point. Dip the bow as little as possible. The fingers should take their places at once for each group.

Use a uniform bowing, as broad as possible, in the fifty-first to the fifty-fifth measures.

In the fifty-fourth measure, be careful of intonation. There is always danger of interfering with a pure legato by too loose a wrist stroke. In short string transfers, experiment with the bow stroke. Keep the wrist high and do not vary the point of contact of bow hair too much.

The bow lies well over the strings in the sixty-first to the sixty-fifth measures, when the third section of the study begins. This is a fifth below the first note of the first section, with the same general rhythmic idea. Play the arpeggios with the same broad bowing. I have often heard artists play this section very rapidly with spiccato bowing, but the student should not do so until he has acquired considerable technic. Release the thumb entirely in the seventy-sixth measure, if necessary.

In the seventy-seventh measure, play alternating spiccato and legato bows at the middle of the bow. Use a broad staccato in the seventy-ninth measure. Close with dignity.

A fourth section now appears in the minor mode with the same rhythmic idea as in the first section.

68.



There are two methods of playing the eighty-sixth and eighty-seventh measures. One is alternating spiccato and legato at the middle of the bow. The other is short staccato and alternating legato at the point of the bow. The first involves an arm stroke, the second a pure wrist stroke, and can be practiced at the discretion of the teacher.

In the extensions in the eighty-eighth measure, release the first finger, if necessary. If the stroke is at the point of the bow, a lateral wrist stroke is in order.

The same free wrist bowing may be used in the eighty-eighth and eighty-ninth measures. Play on the flat surface of the hair.

Use the upper half of the bow, in the ninetieth to the ninety-ninth measures.

In the ninety-second measure, we have a fifth section based on the first motive, two octaves higher in the sixth position. It is simply a *Coda* with the original rhythmic idea, but not continued after the ninety-fourth measure.

The last group of triplets is in the upper half of the bow with a loose wrist stroke.

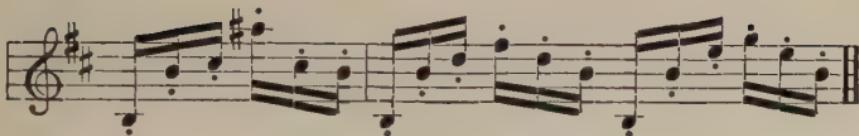
This is a desirable study for pure technic.

Study No. 20.

69.

Presto.





This study should be played with great evenness. If played by artists at the indicated tempo, it is often considered wise to use spiccato bowing in the middle of the bow, at least, to the entrance of the legato notes in the twenty-first measure. The student should play it with a forearm bowing, detached or slightly martelé stroke. The arm should be high in anticipation of compassing four strings.

Press the bow only slightly and relax at once, so the general tone is a singing one. Analyze each group of notes, in the first to the sixth measures. Take each new position at once, in the fifth and sixth measures. You will observe that the first finger passes to the position one note higher, but the fourth finger does not first seek the new position.

In the seventh measure, keep in the fourth position and do not release the second finger from its place. In no case should the fingers leave the strings before it is necessary.

In the eighth measure, there is an example of this kind where the fingers anticipate each group of notes and remain in place until they are required to move.

The extension in the ninth measure must be made easily, without any apparent effort on the part of the left hand. The broad surface of the hair may be used, with as little wrist stroke as possible. The extensions in the twelfth measure are made with ease, if the new position is gauged correctly, by the first and third fingers.

In the thirteenth measure, the seventh position is used. There must be no additional pressure on the strings, on account of the very high register of the notes. Do not dip the wrist too much in passing to the E string.

In the sixteenth measure, still remain in the seventh position. Play broadly.

In the seventeenth measure, use the sixth position and continue it in the next measure. While the spiccato and staccato bowings may be used, it is necessary to use a broad bowing until intonation is faultless.

In the eighteenth measure, use the fifth position on the third beat and pass to the fifth and fourth positions in the order of arpeggios. The thumb must pass quickly under the neck of the violin, always anticipating position changes.

In the twentieth measure, use the fourth and third positions. We now pass to alternating legato and staccato groups. Use a uniform bow length. The C sharp lies very close to G. Do not depress the second finger at its middle joint, in order to play C sharp correctly.

In the twenty-second measure, use the third position and maintain a broad bowing. Naturally, this style of bowing imparts a slow tempo, but the careful student realizes the necessity of playing slowly for the mastery of tone and bowing.

In the twenty-seventh measure, play with the fingers closely bunched together at the start, as the distance from G sharp to F requires close fingering.

In the twenty-ninth measure, preserve a slightly undulating motion of the wrist in string transfers. The arm is high and the bow lies almost over two strings.

In the thirty-second measure, the fourth finger apparently seeks the new position, but the first finger really does so, though it passes quickly and lightly up the E string. The groups may be analyzed and played easily, if the relation of intervals is grasped mentally. No new difficulties present themselves until the thirty-seventh measure, where the third finger seeks each new position and the fourth finger falls at once into place.

The quick position changes in the thirty-first and thirty-second measures must be made without effort. The student must practice such passages as these, for they occur in the midst of sections in which no difficulties appear.

In the thirty-fourth measure, do not "roll the bow" over to the E string. Play with such a high arm and free forearm that the string transfer may be made easily and naturally.

In the thirty-eighth to the fortieth measures, anticipate position changes and keep the thumb free for these frequent changes.

In the forty-first and forty-fourth measures, maintain a reposeful bow by placing the first and fourth fingers at once in their positions. If the thumb does not lead into new positions, the change is too evident. In the first position, even the thumb is in advance of the first finger, and it should only press at the middle joint slightly. Again, the fourth finger, in high positions, should not be on the string without some other finger acting as a sort of leader. Naturally, if a high note is a long sustained one, the vibrato may interfere with the placing of any other finger on the string. However, the careful student must look ahead. The same care in the placing of the fourth finger must be observed in the fifty-second and fifty-third measures. Only the third, as well as the first finger remains upon the A string.

A quick placing of the first, third, and fourth fingers is found in the fifty-fifth measure. All these things add to the poise and readiness of the left hand.

70.

Use a wrist stroke in the fifty-fifth, fifty-ninth and sixtieth measures. The last groups in the sixty-first

measure are to be played at the point of the bow with a flexible wrist stroke. This bowing may be used in the next two measures.

In the sixty-seventh measure, play the trill very short and clean-cut, using the upper half of the bow.

In the seventieth and seventy-first measures, play in the upper third of the bow and use a stroke of uniform length.

Note the similarity of progressions in the seventy-first and seventy-second measures. Although intonation is somewhat difficult, from the seventy-second to the seventy-fifth measures, there is no reason why the progressions should not be grasped mentally at once.

71.

In the seventy-sixth measure, use a free wrist and forearm stroke, upper half of the bow, unless the alternating stroke should be legato and spiccato.

The first finger should not leave the string from the eighty-first to the eighty-fifth measure. As a rule, other fingers remain on the strings also during these measures. Use a broad, detached, forearm stroke.

There are portions of this study which may be played for speed. Probably, there is no study by Gaviniés so well adapted to spiccato bowing as this one. The position work is not difficult. However, the teacher must decide the matter of bowing to the advantage of the student, who may or may not have a fluent bowing and ample technic.

Study No. 21.

72.

Allegro.

A study of a singing character, with varied bowing and grouping of notes, the twenty-first deserves much careful study.

The key is F sharp minor, not an easy one for the student. In the first measure, use a uniform length of bow, preferably the upper half, at a slow tempo at first. Do not play staccato.

In the second measure, there are short staccato thirty-second notes. Swing the bow lightly to the point and play the thirty-second notes with a lateral wrist stroke. The bow must lie at a uniform distance from the bridge and the string transfers must be made with no unnecessary motion of the wrist.

Play the third and fourth measures fluently. Use a shorter stroke in the fifth measure. Do not release the first finger from the string in the fifth position.

Short two-string transfers, as in the sixth measure, require a wrist stroke at the point of the bow. Play the trills brilliantly in the seventh and eighth measures. As four strings are used, keep a high altitude of the arm. Intonation is difficult in the fifth position on the G and D strings. The fingers must fall upright and a uniform distance between the strings must be maintained.

In the ninth measure, play fluently. In the eleventh measure, use a broad staccato.

In the twelfth measure, play the trills brilliantly and use the upper third of the bow. Do not allow the third finger to leave the E string when the fourth is playing on the A string, in the thirteenth and fourteenth measures.

Use an undulating wrist stroke, and a forearm bowing in the thirteenth and fourteenth measures.

In the fifteenth measure, play brilliantly near the point of the bow. Use a wrist stroke. This is maintained throughout the fifteenth and sixteenth measures.

73.



We return to a broader stroke in the nineteenth measure. Do not give too much accent to the single, detached sixteenth notes, especially the last note of each group of four.

In the twenty-first and twenty-second measures, the trills are clean-cut and brilliant. The thirty-second note is played staccato.

A free, undulating wrist stroke occurs in the twenty-third and twenty-fourth measures. A broad bowing (legato) occurs in the twenty-sixth measure. Note the position changes with the second finger.

A shorter stroke may be used in the twenty-seventh measure.

In the twenty-eighth measure, the trill is brilliant and must not interfere with a perfect legato. In this measure do not slide to F sharp. Move the first finger quickly,

not audibly, to the fifth position. Follow with a similar movement to the sixth position in the next group. The first finger does not leave the string; it only presses lightly.

Carry out this idea in the thirtieth and thirty-first measures. Remain in the seventh position and use a broad legato style of bowing.

In the thirty-third measure, play in the seventh position followed by the fifth, third and first positions. Play in the upper third of the bow. Intonation is now difficult and the frequent position changes must be practiced.

In the forty-second measure, play the trill brilliantly and follow the first and third groups with a slightly broader style of bowing.

74.

In the forty-fourth measure, keep all the fingers in place. Use a wrist stroke and short bowing.

The first and third beats of the forty-sixth measure should be played brilliantly — the thirty-second notes being staccato with a lateral wrist stroke.

Play the sixth and seventh position arpeggios quickly and play the forty-eighth measure with short bowing,

not too near the point, on account of the brilliancy of the trill.

Use a free undulating wrist stroke, in the fifty-second and fifty-third measures. Play the fifty-third measure slowly to establish the intonation and changes in the grouping of notes.

In the fifty-sixth measure, alternating short and long bows are necessary. Still remain in the fifth position.

75.

In the fifty-eighth and fifty-ninth measures, play alternating bows, three notes tied and one cut, but do not accent the single note.

Play the sixtieth measure brilliantly, but do not use too broad a bowing.

Be careful of intonation in the sixty-first and sixty-second measures. Use a forearm bowing. Do not release the fingers from the strings until necessary. Use the upper fingering.

In the sixty-fourth measure, play in the upper half of the bow, not too near the point, the staccato sixteenth note being with a wrist stroke.

Close with a dignified chord, whole bow.

Study No. 22.

76.

Allegro non troppo.

restez.

The tempo of this study naturally depends on the ability of the student to grasp its contents. The bowing is a free, flowing, forearm stroke. The single notes should be of the same length as the tied notes. The second finger advances to the new position.

Play the fourth finger extension in the second measure without releasing the third finger from the string. You will note that the bowing specified by Emil Kross is spiccato for the detached notes, in the middle of the bow. Do not use the spiccato bowing, at first, until the intonation is correct.

The fifth position passage, third to fifth measures, is so difficult to master tonally that the spiccato bowing is out of the question.

In the sixth measure, pass to the fourth and third positions, keeping the same bowing.

You will note that a broad staccato may be used in the third to the seventh measures; in fact, the practice of the study with varied bowings is highly desirable when the intonation is perfect. The key being G minor, it is highly desirable that the study be first mastered from a pitch standpoint.

In the seventh measure, use the alternating spiccato and legato bowings in the middle of the bow. No

other bowing is desirable, as the bow crosses so many strings.

In the ninth measure, use a broad staccato in the upper third of the bow. The arm makes a wide circuit, the whole arm moving in the same plane. Use the broad surface of the bow hair and do not allow much variation in the point of attack. Also, if the stroke becomes a wrist one, the tone is feeble. A brilliant staccato requires that more than the mere edge of the bow hair be used. The first and fourth fingers move together in the same plane. Do not release the fourth finger from the strings, in the twelfth measure.

77.

In the fourteenth measure, use the broad staccato and legato bowing, covering an equal space on the bow. Do not release the fourth finger from the string.

In the fifteenth measure, we pass to the fourth position and in the next measure to the fifth position. Keep the bow well over two strings in short transfers.

In the seventeenth measure, a shorter bowing may be used. It is a common fault among students to pass from the D to the A string, playing two tied notes with an upward movement of the hand from the wrist. The whole arm moves toward the plane of the new string, the wrist simply moving in the same plane.

In the eighteenth measure, play staccato. Slide the first finger to the second position and keep the third finger on the string. In the same way, keep the fourth finger on the string in the next measure.

It is imperative in such passages as are found in the eighteenth to the twenty-fourth measures, to use a bowing as simple as possible. The whole arm must be free and the fingers must seek their new positions at once. Naturally, a high arm is necessary, though one must not assume an awkward altitude.

In the twenty-fourth measure, play short strokes in the upper half of the bow. The group of sixty-second notes should be free.

We may use the alternating legato and spiccato bowings in the twenty-fifth measure, returning to the staccato in the twenty-sixth measure. The spiccato referred to is an arm stroke. Do not raise the bow from the string. It must spring slightly on the string and assume a very even tone, that is, the notes must be of similar length and value.

78.

In the thirty-second measure, be especially careful of intonation. A good tone and the broad staccato are necessary.

The first finger remains on the string constantly. Do not press it too heavily when passing from position to position.

In the thirty-eighth measure, maintain a very even tone and do not allow the first and second fingers to leave their places until necessary.

In the thirty-ninth measure, use the second and first positions, the first finger moving easily from position to position with little pressure.

In the forty-first measure, place the fingers for the entire group.

In the forty-third measure, use a very high arm movement and cross the strings evenly and gracefully.

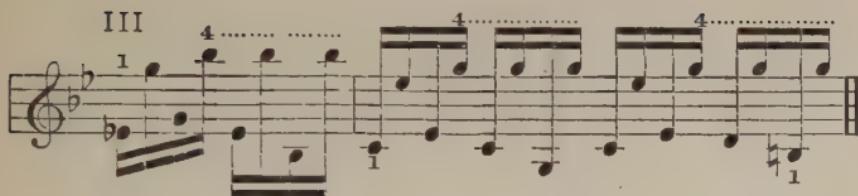
Pass to the second, third and fourth positions easily without pressure on the E string, the fingers assuming their positions at once.

The fourth finger remains in place throughout the forty-fourth measure. Use the upper fingering. Release the first and second finger pressure, and seek the string by allowing these fingers to lie down on the strings, if possible.

No new difficulties present themselves in the forty-fifth to the forty-ninth measures. In string transfers assume that the bow is really high above the string. The arm moves in a graceful curve outward and upward, while the wrist is free. A pure wrist stroke complicates the arm movement.

79.





In the fiftieth to the fifty-third measures, make the position changes quickly.

In the fifty-third measure, be very careful of intonation. Use the upper fingering.

No study by Gaviniés can possibly give the test of the bow arm like this one. It is absolutely necessary that the arm be free from the shoulder. Also, the entire arm must move in sympathy and the wrist must follow the lead of the arm. Moreover, the arm must not move in any plane save that one which gives freedom to the bow stroke; the fingers must also move quickly, anticipating the string changes. It is possible that an artist might practice this study for the freedom of the spiccato bowing, but the student will find this bowing at the outset somewhat hazardous.

Study No. 23.

80.

Allegro moderato ma risoluto.

Musical notation for Study No. 23, section 80. The music is in common time, key signature of one flat. The dynamic is *f*. The notation shows a series of sixteenth-note patterns. Measures 1-3 are marked with a double bar line and repeat dots. Measure 4 begins with a bass note followed by a sixteenth-note pattern. Measures 5-6 show fingerings (1, 2) and (1, 2) over sixteenth-note groups. Measure 7 ends with a bass note and a sixteenth-note group.

Continuation of musical notation for Study No. 23, section 80. The music is in common time, key signature of one flat. The dynamic is *f*. The notation shows a series of sixteenth-note patterns. Measures 8-10 are marked with a double bar line and repeat dots. Measures 11-12 show fingerings (3) and (1) over sixteenth-note groups. Measures 13-14 show fingerings (1) and (1) over sixteenth-note groups. Measure 15 ends with a bass note and a sixteenth-note group.

A study of this difficulty, in a technical way, is hardly made less difficult by being written in C minor. However, the student should analyze the contents of the study as soon as possible and then work out the principles of bowing and fingering gradually.

Do not accent the quarter notes too strongly in the first measure. Play as broadly as possible, without sacrificing the tone in the least degree. The second measure occupies the upper half of the bow.

Pass easily to the second position in the third measure, and remain in this position, in the fourth measure.

In the fifth measure, use the fourth position also, being still careful not to accent the quarter notes too strongly.

In the next measure, use the second and third positions. In the seventh measure, a free, undulating, wrist stroke is desired. Place the fingers on the strings at once and pass to the fourth position quickly. Note the stress on the fourth note of each group. This phrase closes in the eighth measure, fourth position.

In the ninth measure, a free wrist is also necessary. Here the accent falls on the first note of each group. Release the pressure at once. A singing tone is necessary.

Pass to the third position in the tenth measure.

In the eleventh measure, use a uniform bowing, upper half. Raise the bow from the strings in the fourteenth measure, after the first group. Play the G string run fluently and pass quickly to the new positions.

A lateral wrist stroke is necessary in the fifteenth measure. Remain in the fifth position, except when playing the high A natural. Do not press the bow in the following run on the G string.

In the seventeenth measure, play fluently, near the point of the bow.

Use the second position in the nineteenth measure, and a broader bowing; also a wrist stroke is needed in the twentieth measure.

81.

The image shows three staves of musical notation for piano, likely from a score by Chopin. The top staff begins with a treble clef, two flats, and a key signature of B-flat major. It consists of four measures, numbered 1 through 4. Measure 1 starts with a dotted half note followed by eighth-note pairs. Measures 2 and 3 show sixteenth-note patterns with various accidentals. Measure 4 concludes with a final cadence. The middle staff continues the pattern with a treble clef, two flats, and a key signature of B-flat major. It also contains four measures, numbered 1 through 4. The bottom staff follows the same structure with a treble clef, two flats, and a key signature of B-flat major, spanning four measures numbered 1 through 4.

Play high over the strings. In the twenty-first measure, use a broad tone and the upper half of the bow. The second position is required.

The same bowing is used in the twenty-fourth measure. Here one may use a slightly shorter bowing, but the spiccato is hardly in order.

In the twenty-fifth measure, keep the first finger on the string. The intonation is difficult. Accent the third note of each group. Place the fingers for each group at once.

Play as broadly as possible in the twenty-sixth measure.

Note the similarity of the groups (twenty-sixth and twenty-seventh measures).

In the twenty-eighth measure, pass from position to position quickly.

In the twenty-ninth measure, use the third and fourth positions. Release the fingers quickly when changing positions, and produce a singing tone.

Take the bow off after the first group in the thirtieth measure, and play the staccato run near the point of the bow.

The fifth position is carried into the next measure. Use the upper third of the bow and give to the dotted eighth note its full value.

In the next measure, a slightly broader bowing may be used.

In the thirty-third measure, the wrist stroke is necessary. The first finger remains on the strings in the third position. Apply these principles to the next measure.

In the thirty-fifth measure, use broad bowing. Do not accent the staccato note, but play it as broadly as possible.

In the next measure, use the third position with broad bowing. Swing the bow lightly over the strings with a free wrist movement.

Apply these principles to the thirty-seventh measure, using the second position. Be careful of intonation.

In the thirty-eighth measure, do not use the wrist stroke entirely in the string transfers.

In the thirty-ninth measure, as unequal bowing occurs, do not use too long a stroke, preferably the upper third of the bow. A singing tone is necessary, and the single notes should be free. Take the extensions with the fourth finger very accurately.

In the fortieth measure, pass to the sixth position and use a free forearm stroke, with the broad staccato.

The next measure is in the fifth and the following one in the fourth position.

Compare these three measures with the forty-third measure and note the similarity in progressions.

The varied bowings of the forty-fifth measure add to its difficulty.

In the forty-sixth measure, use a free wrist stroke; place the fingers in position and allow them to remain there as long as possible.

The upper third of the bow may be used for the forty-seventh and forty-eighth measures.

In the forty-ninth and fiftieth measures, an undulating wrist stroke may be used in the string transfers. Play broadly; shorten the bow stroke in the fifty-first measure.

In the fifty-second measure, the long bowing may be used.

In the fifty-third measure, broaden out the quarter note. Remain in the third position in the next measure and accent the first note of each group.

82.

The free wrist stroke may be used in both this and the fifty-fifth measures. In the fifty-seventh measure accent the trill.

In the fifty-eighth measure the bowing must not necessarily be at or near the point. It is much wiser to use a comparatively short bowing at or near the middle of the bow. In this case, the string transfers are more fluent.

Any point in the upper half of the bow is allowable in the fifty-ninth measure. Accent the third note of each group, but do not allow this to interfere with the legato.

The quick position changes, in the sixtieth and sixty-first measures, are quite easily accomplished, if the first finger passes with little pressure to the new position.

In the sixty-second measure, be very careful of intonation in the fifth position. It is necessary that the fingers seek their positions at once and remain in place. Use the broad staccato and do not vary the length of the bow strokes in this and the sixty-third measures. A free arm stroke is necessary in the sixty-fourth measure.

In the sixty-fifth measure, a swift running forearm stroke is used. Pass to the fourth and seventh positions

easily. Use the broad staccato in the first half of the sixty-sixth measure. The groups of two tied notes may be played near the middle of the bow.

In the sixty-seventh measure, use the second and fourth positions. Short bow strokes are necessary. The staccato notes must be clean-cut.

Remain in the fifth position, in the sixty-eighth measure.

In the sixty-ninth measure, use the same position, maintaining a free wrist stroke.

83.

The fifth position is also used in the seventy-first and seventy-second measures. Keep the fingers well over the strings.

We pass to the sixth position in the seventy-third measure, then to the fourth, sixth, and fourth. These unusual position changes must be accomplished quickly and easily.

In the seventy-fourth measure use the upper third of the bow, pressing nearer the middle in the latter half of the measure. The short string transfers are with the

wrist. This bowing may also be used in the seventy-third measure.

A broader bowing, however, is required in the seventy-fifth measure. The wrist stroke is also used.

As broad a bowing as possible is required in the seventy-sixth measure, with perfect freedom and no forced accents.

In the seventy-eighth measure, use the fifth position, the stroke being a wrist and forearm one.

In the seventy-ninth measure, pass to the second position.

In the eightieth measure, also use the second and third positions, to the close, the wrist being free.

Study No. 24.

84.

Andante sostenuto.

All chords should be played in arpeggio style, unless they are of too short duration. The study opens with the first position. Do not carry the third beat on the D and A strings over to the fourth beat.

Equality of tone is required in the second measure. Use the whole bow. Pass to the second position. The editor stipulates that the chords are to be played in an arpeggio style. The first lower note of the chord sounds by itself, then the upper two sound continuously to the end of the bow.

Carry this idea into the next measure. The chords are played with the broad staccato bowing. Place the fingers in position for the entire chord at once.

In the fourth measure, play in a broad manner. Do not use the wrist stroke to too great an extent, as this study requires muscular strength from the shoulder.

The key is C minor and, therefore, somewhat difficult as to intonation.

In the eighth measure, pass to the third position and take the chord quickly. If, in such a case as the ninth measure, all the fingers must seek positions at once and anticipate the positions, do not slide into place with the fingers. Assume new positions at once.

In the eleventh measure, third beat, the fingers are placed close together.

In the twelfth measure, the arpeggio effect is again used.

The chords of the thirteenth measure require the use of four strings. Play as broadly as possible, using the whole bow. Play the first two notes of the chord together, then the second two broader, to the end of the bow; the legato is not to be disturbed at any point.

Carry this idea into the next measure. The fourth beat is in the fourth position. It might be wise to practice the C minor scale in three octaves, beginning in the third position, before playing the study. Another excellent plan of study is the review of the C minor scale in double-stops (Schradieck).

In the fifteenth measure, use shorter bowing, upper half of the bow. The student must strive, in such measures as the tenth and eleventh, to give the notes their exact value. It is often a good plan to play the groups of notes in the fifteenth measure mentally, without using the bow, as the mechanical mastery of the measure with the left hand is of prime importance.

In the eighteenth measure, one cannot use the arpeggio style to such an extent as formerly. In this measure, swing the bow along the string, with a slight separation in the bow strokes between the third and fourth beats.

It is often a fault of students not to hold notes their full value. For instance, the B natural is a single note. The next two groups are slightly separated. The next two measures are of similar character.

In the twenty-second measure, play a broad stroke on the first group and then pass below the middle of the bow, playing the eighth notes in the lower half of the bow. Avoid the short staccato.

In the twenty-fourth measure, the arm is held high so as to make the wide string transfer. Do not allow the finger changes to be heard on the fourth beat. Prepare for a similar change on the fourth beat of the next measure. In the twenty-sixth measure, the fingers are close together. Do not release any finger from the string until necessary.

In the twenty-seventh measure, play broadly. Accent the trill and play the last group with as much bow as possible. The next chord occupies at least a half bow. The trills should be clean-cut. Pass to the second position without betraying finger changes.

In the twenty-ninth and thirtieth measures, use the same bowing as in the twenty-eighth measure.

Play with as much grace and ease as possible in the thirty-first measure. The quarter notes must be held their full value. On the fourth beat, the fingers lie closely. Do not depress the second finger at its middle joint.

A similar case occurs in the thirty-second measure. Play the legato passage fluently in the thirty-third and thirty-fourth measures, with a wrist and forearm stroke, upper half of the bow.

In the thirty-fourth and thirty-fifth measures, use the whole bow. Note the quick position changes in the next measure. The fingers must seek their places at once. Use a forearm stroke.

In the thirty-seventh measure, pass to the second position, assuming the position for the chord at once. There is an awkward position change in the thirty-eighth measure. The student should think how G sounds and take the fourth position at once.

Pass to the third position in the thirty-ninth measure. In the fortieth measure, the lower notes should be held their full value.

In the forty-first measure, pass to the second position. In the next measure, the trill need not be accented, if it does not fall on the first note of the group. The third position follows. Use an authoritative bowing and tone.

85.

In the forty-fourth measure, do not release the first finger or pressure upon the bow stick until the close of the measure. Play the chords in the forty-fifth measure without too much of the arpeggio bowing. The pressure upon the stick does not begin as soon as the bow strikes the string, but rather toward the middle of the bow, when the two upper notes are struck.

In the forty-sixth measure, play the short groups of notes in the middle of the bow. An arm movement is required, though the wrist is flexible. The staccato should not be too short.

The forty-ninth and fiftieth measures are related. The dotted quarter note must be held its full value.

In the fiftieth measure, play with a singing tone; accent the trills, and play the chords brilliantly, with authority. In the fifty-fifth and fifty-sixth measures, the fingers lie close. Play with a broad bowing and observe the arpeggio style. Be careful of intonation.

In the sixtieth measure, much fluency is required. The fingers lie close on the third and fourth beats. Slightly separate the strokes in the middle of the bow. Use the whole bow. Do not release any finger until necessary. In the sixty-third and sixty-fourth measures, we use the first position, passing to the second.

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of three flats. The bottom staff uses a bass clef and has a key signature of one flat. Measure 1 starts with a dotted half note followed by an eighth note. Measures 2-3 show a sequence of eighth notes. Measures 4-5 show a sequence of sixteenth notes. Measures 6-7 show a sequence of eighth notes. Measures 8-9 show a sequence of sixteenth notes. Measures 10-11 show a sequence of eighth notes. Measures 12-13 show a sequence of sixteenth notes. Measures 14-15 show a sequence of eighth notes.

The syncopated notes, sixty-sixth measure, are played smoothly without accent. The lower notes must fall strictly on time. The changes of fingers must be made very quickly so that they do not interfere with the legato. Pass to the third and second positions without any apparent change in the evenness of the run.

In the sixty-eighth measure, use the first position. The bow must lie well over two strings. Use as broad a bowing as possible. In the sixty-ninth measure, use the second position and a free forearm bowing. In the seventieth measure, we again use a whole bow and a sustained tone. Pass to the second, third and fourth positions.

There is always a query whether chords like those in the seventy-second measure should be played using the down- and up-bows, or not. Play in the lower half of the bow, arpeggio style, fourth, third and second positions, the bows alternating. Possibly, if these chords occurred

in an orchestral work, the bowing would be a down stroke throughout, but, unless so signified in *études*, the bowing alternates.

In the seventy-third and seventy-fourth measures, be very careful of intonation, as difficulties present themselves in the second position and the fingers lie somewhat closely together.

In the seventy-fourth measure, use a high stroke and broad legato bowing.

The frequent position changes in the seventy-fourth to the seventy-seventh measures require quick finger changes.

In the seventy-seventh measure, especially, the change from the fourth to the third position must be made quickly, so as not to interfere with the legato.

In the seventy-ninth and eightieth measures, use as broad a style of bowing as possible.

In the eightieth to the eighty-second measures, the chords are broad, arpeggio style, in the third, second and first positions.

In the eighty-third and eighty-fourth measures owing to the fourth finger extension, use much care in intonation.

The first finger must not move from its place. In the eighty-fifth measure, the middle third of the bow is used. This style of bowing is also carried through in the eighty-sixth, eighty-seventh, and eighty-eighth measures. Do not allow the fingers to move so that they may be heard passing from note to note during a legato group.

In the ninetieth to the ninety-third measures, note the similarity of the figures to those in the seventieth and the seventy-first measures. The second and first positions are used.

In the ninety-second measure, use as broad a bowing as possible and place the fingers at once in their positions.

In the ninety-fourth measure, a passage of considerable difficulty begins. Use the upper half of the bow. Assume new positions at once, and place the fingers in their exact positions for each group of notes.

Use the upper half of the bow in the double-stops in the ninety-seventh and ninety-eighth measures.

In the ninety-ninth measure use the whole bow. In the one hundred and first measure, play the thirty-second notes with broad bowing in the lower half of the bow. All the fingers seek their positions at once.

The arpeggios in the one hundred and fourth to the one hundred and twelfth measures may be played with the *ricochet* or bounding bow in the middle of the bow. The same bowing occurs in the *Scene de Ballet* by de Beriot and many other works of this class. Throughout these measures, the fingers must fall simultaneously on four strings. The arm is held somewhat high and the flat surface of the bow hair is used.

87.

The musical score consists of five staves of violin notation. Staff 1: Treble clef, 2/4 time, key signature of two flats. It shows a sequence of double stops with fingerings (1, 2), (1, 2), (1, 2), (1, 2). A dynamic marking '(or: 1)' is placed below the staff. Staff 2: Treble clef, 2/4 time, key signature of two flats. It shows a sequence of double stops with fingerings (1, 2), (1, 2), (1, 2), (1, 2). A dynamic marking 'crescendo.' is placed below the staff. Staff 3: Treble clef, 2/4 time, key signature of two flats. It shows a sequence of double stops with fingerings (1, 2), (1, 2), (1, 2), (1, 2). A dynamic marking '3...' is placed above the staff. Staff 4: Treble clef, 2/4 time, key signature of two flats. It shows a sequence of double stops with fingerings (1, 2), (1, 2), (1, 2), (1, 2). A dynamic marking 'f' is placed below the staff. Staff 5: Treble clef, 2/4 time, key signature of two flats. It shows a sequence of double stops with fingerings (1, 2), (1, 2), (1, 2), (1, 2). A dynamic marking 'Fine' is placed below the staff.

In the one hundred and thirteenth measure, use the upper half of the bow; play in the second position. This bowing is carried to the last measure, where the *ricochet* stroke is with the arm, the bow bounding by its own impetus over the fingerboard. These last groups require an undulating wrist and arm stroke; the whole arm anticipates the string changes.

The study closes with the chord of C minor in the third position, whole bow.

THE HIGHER ART OF VIOLIN PLAYING.

To the uninitiated there is only one kind of violin technic — that of the left hand. The long and arduous training of the bow arm is none the less difficult and important, in the preparation for the profession, than skill and efficiency in the left hand.

No teacher of modern times has so fully understood the correlation of bow and left-hand technic as Professor Sevcik. He makes this cultivation of equal importance. His important works on left-hand technic are only surpassed by that unique work, *4000 Bowings*,¹ which has no parallel in modern pedagogic literature. To-day no wise teacher can fail to understand the importance of a good foundation in bow and left-hand technic.

In our own country, Schradieck has amply demonstrated the importance of technical works, including scales and arpeggios, while in Europe the late Carl Halir demonstrated with equal if not superior skill, the value of daily studies for velocity, elegance and correct intonation. At the present time, there are many artists and teachers who do not believe that, in the conditions of American life, one should exalt technic to such an extent as to absorb the entire attention of the student, to the exclusion of concertos and other solos, which not only furnish all the technic required, but serve as a means

¹ See footnote on page 3.

for the development of the higher forms of violin playing, style and interpretation.

Such a view is held by some distinguished teachers who strive to develop the whole mind of the student through solos. As a consequence, they are able to secure unusual results in the cases of gifted students, so that the great classic and modern works are mastered at an early age. But the majority of violin students in America to-day do not become soloists of distinction. Hence it is that the rank and file of teachers and students need to study the *Etudes* of Kreutzer, Fiorillo, Rode and Gaviniés.

As there are two kinds of technic, so there may be two kinds of music, each having a place in the higher art of violin playing. The first embraces that long list of technical literature¹ such as *The Witches' Dance* by Paganini, *Ronde des Lutins* by Bazzini, *Hejre Kati* by Hubay, *Perpetuum Mobile* by Paganini, *Zigeunerweisen* and *Zapateado* by Sarasate, and many other works, requiring digital dexterity.

¹ N. Paganini, Op. 8, *The Witches' Dance* (Le Streghe), arranged by V. Cernicchiaro. Price, 50 cents.

A. Bazzini, Op. 25, *La Ronde des Lutins*, Scherzo fantastique. Price, \$1.25.

J. Hubay, "Hejre Kati," Czardas Scene. Price, 65 cents.

N. Paganini, Op. 11, *Moto Perpetuo*, Allegro de Concert. Price, 50 cents.

P. de Sarasate, Op. 20, *Zigeunerweisen* (Gipsy Airs). Price, 75 cents.

— Op. 23, *Spanish Dances*, No. 5. Playera, No. 6. Zapateado (The Cobbler). Price, \$1.00.

Hy. Vieuxtemps, Op. 35, *Fantasia Appassionata*. Price, 75 cents.

— Op. 38, *Ballade and Polonaise*. Price, 75 cents.

H. Wieniawski, Op. 17, *Legende*. Price, 50 cents. The same, arranged by H. Ernst. Price, 50 cents.

— Op. 12, *Two Mazurkas*: "Sielanka" La Champêtre-Chanson Polonaise. Price, 50 cents.

— Op. 19, *Two Characteristic Mazurkas*: "Obertass" and "Dudziarz" (Le Ménétrier Mazurka), revised and fingered by Pollitzer. Price, 50 cents. The same separately. Price, 40 cents each.

— *Kuiawiak*, Second Mazurka. Price, 50 cents.

Published by Carl Fischer, New York City.

The *Fantasia Appassionata* and the *Ballade and Polonoise* by Vieuxtemps and the *Legende*, as well as the *Mazurkas* by Wieniawski, have a place of importance on account of their value technically and musically.

All solos which aim to develop the highest facility of the left hand have just as important a claim upon the attention of the student as the older classics, which require interpretative power mainly, though digital skill and bowing are of importance.

Many teachers believe that the older classics should be studied while the student is very young. I do not believe that the child of twelve years can, as a rule, interpret *La Folia* by Corelli,¹ the A major Sonata by Haendel,² or the Devil's Trill Sonata by Tartini;³ but a gifted child can succeed in playing the notes and bowing correctly, if possibly the tempos are taken more slowly than usual. Still I deprecate the teaching of the great classics to a child of twelve years or younger. A young student of eighteen years, at the Royal High School in Berlin, had played everything. He had studied since five years of age and was thoroughly schooled in the works of Spohr, Bach, Mendelssohn, Bruch, Brahms, as well as the most important compositions of Corelli, Tartini, Viotti and Rode. Yet he could not add a column of figures correctly. Professor Joachim, who believed in less virtuosity and a sound general education, declared that the boy would never become a great artist. That was sixteen years ago. To-day one never hears his name. He is possibly the concert-master of some provincial orchestra.

There can be no depth in violin playing without the deep and profound study of the classics. Violin study must be varied, because the literature of the instrument

¹ A. Corelli, *La Folia, Variations*. Edited and revised by Ovide Musin. Price, 50 cents.

² G. F. Haendel, *Sonata No. 1, in A*. Edited and revised by Ovide Musin. Price, 50 cents.

³ G. Tartini, *Le Trille du Diable*, edited and revised by Ovide Musin. Price, 50 cents.

is limited as compared with that of the piano. The mastery of violin playing also demands the basis of a liberal education. To interpret the classics, one must be conversant with the richest literature of the world. The best students I have ever had, have been at least graduates of a High or Technical School. Yet, the delicate, sensitively organized boy or girl, gifted beyond others, should not take the full course in Grammar or High Schools. A private school is the only alternative. I do not think the exceptional student, who eventually becomes a virtuoso, should be educated like the rank and file. The best and most peaceful environment is the only one for such a student. The strain of concert work will come by and by.

The gifted child should develop normally without the tension and, at times, necessary confusion of Public School life. Yet the embryo virtuoso must have discipline and the companionship of other children. The development of the aggressive *ego* in young virtuosos is the direct result of no elementary schooling and too much self-centered isolation in the formative period of life.

The mere virtuoso has little direct influence upon the higher art of violin playing in our day. Sound musicianship is needed. *That can only result from a sound and liberal education.*

The day has come when one does not necessarily have to go to Europe to master the higher art of violin playing. Men of distinguished continental reputation have come to us with sound and genuine ideals, exceptional experience, and knowledge of solo and orchestral routine. Our symphony orchestras have brought these artists here. Why, then, should our students go abroad until they need to supplement sound training with travel and a continental musical atmosphere?

The foreign teacher in America is quite another man from the autocrat of European life. Our conditions and environment have changed his views, while not lessening his gifts as a teacher or artist.

There are only a limited number of concertos and solos suitable for performance with orchestra. The young virtuoso is now fast becoming a good ensemble player, as well as a soloist, in response to the demands of a liberal education. Every soloist should be schooled in quartet and trio playing. It would be quite as much a mistake to eliminate the study of the Mozart, Haydn, Schumann and Beethoven quartets from one's education, as to totally exclude orchestral training. Nearly all of our conductors of rank to-day have served their apprenticeship as orchestra players. The man who has not been a part of an orchestra, or who has not conducted from time to time, cannot expect to write great symphonic works.

The higher art of violin playing demands memorizing the classic concertos as early as possible. To establish a standard, one must have played at least one concerto by Viotti, Rode, Spohr, Beethoven, Mendelssohn and the immortal Bach. "To be sure," says a Boston teacher, who spent seven years in Berlin, "we have no opportunity to play the concertos we studied with any Symphony Orchestra in America, but I am sure we are better teachers, quartet players and musicians, for that very training which gives us dignity, poise and appreciation of the best in violin literature. Even if one never plays these publicly, the knowledge gained by thorough study enables one to grasp details and to follow the interpretation of great artists — a privilege never enjoyed by those who have not studied such works long and seriously."

Serious Difficulties in Left-hand Technic.

Many soloists fail to secure a beautiful trill, because they have never mastered the fundamental principles of trill playing. The trill requires elasticity, rather than strength. The trill finger must fall lightly and the first finger should never press too heavily on the string during a trill passage. Accent the trill, especially in such passages as the one which occurs in the sixth *étude* of Fiorillo.

The fourth finger trill is possible if the fourth moves in the same plane as the third and is not raised too high.
Trill near the string and lightly.

In double trills, such as occur in the second Fiorillo étude, think the exact interval. The first and third fingers lie lightly when the second and fourth are to trill. Perfect elasticity of the hand and fingers is necessary.

The Shake.

This is a branch of study that opens a wide field for the student. Generally, the violinist has a total disregard for the traditions of the pianist, who may have been schooled quite differently from himself. Intonation, rhythm, the legato, style, etc., must be considered.

The shake is an ornament, originally used to embellish the older classics, which were somewhat thin in their harmonic value. The shake must be finished to be appreciated. Both Kreisler and Ysaye have revived the older classics, presenting works of Locatelli, Veracini, Rameau, Couperin and Lully, many of which are charming in their simplicity of themes, or elegant in embellishments.

The shake taxes the left hand technically. It must be played according to its value. Capricious as it is, and likely to be played to suit the temperament of each artist, there must be some natural laws for the student. A simple rule is this: — Play for the shake note the next note of the ascending scale in which the music is written, unless otherwise marked.

As with the trill, one must always sense whether each interval represents a half step or a whole step. A good shake depends on equality, strength and accuracy. The fingers must be independent. The principal finger must be held down firmly.

Practice the shake slowly. The length, finish and repose of the shake depend on the tempo indicated. In the older classics, the shake usually begins on the principal note, though there are many exceptions. Some-

times the stroke is made with the addition of one or two grace notes.

The second trill study of Kreutzer is a good example for the practice of embellishments. Another excellent study is the seventh *étude* of Fiorillo.

88.

Poco adagio

Among the older classics, one frequently finds a closing example of this kind:

89.

Rapid embellishments as included in this *étude* by Fiorillo:

90.

These offer excellent technical practice to the student. In the eighth Kreutzer *étude* another form occurs. Similar examples may be found in the Haydn and Mozart Quartets.

91.

Largo.

Sometimes these become so difficult to count, especially those of the slow movements, that it is wise for the student to count eight instead of four, or twelve instead of six, in a measure.

The fourteenth Fiorillo *étude* furnishes several further examples of the type.

92.

Adagio.
sur la IV Corde

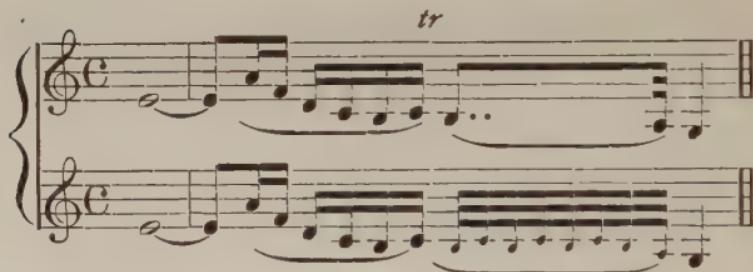
espressivo.



When a shake occurs in the middle of a melody (Bach *Aria*), count eight beats slowly. Play as many notes as can be played without interfering with the tempo or evenness of the legato.

93.

Aria. Bach.



Examples:¹

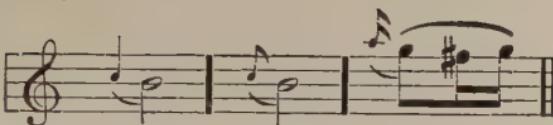
Fifth Air	de Beriot
Romance in F	Beethoven
Kol Nidrei	Bruch
Sonata in G minor	Tartini
Devil's Trill Sonata	Tartini

In many classics, like, for instance, the Haendel *A Major Sonata*, we find the grace note mordent and appoggiatura, but they are much like the shake.

When the small note contains no sign it is given its full time value. That is, its time is taken out of the note that follows:—

¹ These numbers are all published by Carl Fischer, New York.

94.



The *mordent* is shown by the sign:

95.

written.



played.



Note the examples of the turn:

96.

The student should consult Spohr's Violin School,¹ also the Sonatas by Bach.

The Positions.

Nothing is so opposed to musicianship as a careless tone and ineffective position work. If the *Arpeggio Studies* of Schradieck and the *Studies* of Halir and

¹ L. Spohr, Violin School. Price \$1.50. Published by Carl Fischer, New York.

Schradeck¹ are mastered, there need be little difficulty in the higher positions. The student should never slide up and down the strings to excess. Even in cantabile playing, this habit is weak and ineffective.

Hans Sitt and Campagnoli offer études for the study of the positions. A complete knowledge of the seven positions is necessary for the professional.

There are several excellent works for the positions on the fourth string. Bach and Paganini, Hubay and Matheson, a contemporary of Bach, have offered examples.

Pure cantabile playing involves the use of the vibrato. Whether the finger or hand vibrato is used, it must not interfere with intonation and is out of place in technical works. Moreover, it should not be used in the study of trills and embellishments.

The higher art of violin playing requires good taste. Is it not, then, imperative that the student hear great artists play and that the teacher be one who can give correct examples?

SOME VARIETIES OF BOWING.

This form of bowing, so necessary to the orchestra and quartet player, is equally valuable to the soloist.

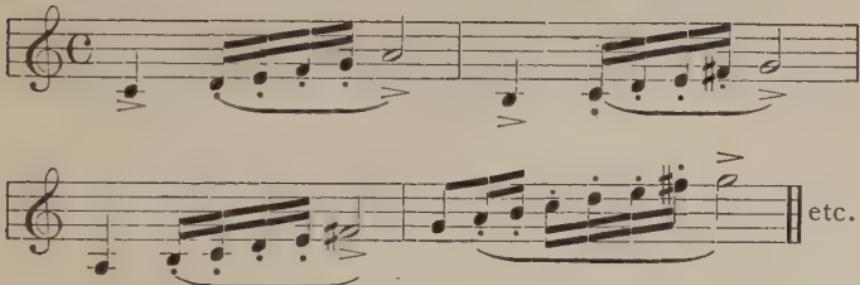
The Spiccato The works of de Beriot, Vieuxtemps and Wieniawski abound in it. Paganini used it in the beautiful old dance forms of Bach, especially the *Gavottes* and *Minuets*. It should really be mastered while the student is studying Kreutzer. The second and eighth Kreutzer études may be practiced with the arm, as well as with the wrist, spiccato, when the notes are doubled.

Whether we use the *ricochet*, *sautillé*, *martelé*, *flying staccato* (lower half of the bow or at the point of the bow), the wrist and forearm must be trained to respond. No student can afford to neglect the constant study of

¹ See footnotes on page vii.

the staccato. Such examples as are found in the fourth étude (Peters Edition) by Kreutzer and the sixteenth étude by Fiorillo are of permanent value.

97.



98.



While the *martelé* is not a wise bowing until intonation is established, in the study of Kreutzer, it is very necessary to the advanced student. Vieuxtemps' celebrated *Fantaisie Caprice*, Op. 11,¹ gives an example.

A *Caprice* by Ogareff and the *Perpetuum Mobile* by Ries,² also requires spiccato bowing.

The *Polonaise* by Vieuxtemps,³ and the *Faust Fantasia*⁴ by Sarasate, offer examples of staccato, spiccato,

¹ H. Vieuxtemps, Op. 11, *Fantaisie Caprice*. Price, 75 cents.

² F. Ries, Op. 34, No. 5, *Perpetuum Mobile*. Price, 75 cents.

³ See footnote on page 115.

⁴ P. de Sarasate, *Faust, Fantasia*. Price, \$1.25.

Published by Carl Fischer, New York City.

and ricochet bowing. The *Sixth Air* by de Beriot¹ also contains ricochet bowing. A duet for two violins and piano by Sarasate contains splendid examples of ricochet bowing, trills and harmonics, as well as octave work.

There is no bowing which requires so much practice as the *sautillé*. This bowing is from the wrist. The bow is held firmly and the fourth finger should seldom leave the stick. The bow is made to spring by the first finger, the thumb acting as a lever. The arm and forearm are raised or lowered in string changes. The wrist stroke is lateral and up and down. The wrist must not be depressed. This bowing may be produced by the arm stroke, but it is not according to the tenets of the Berlin School.

The *sautillé* may be practiced with the eighth Kreutzer étude. It is difficult and effective on four strings, as found in the *Rondo Capriccioso* by Saint-Saëns.² Basil Althaus says: This work contains two or three bars of *sautillé* with two and three notes to the bow in the *ricochet* style;

99.

this is not at all difficult when one can do the *sautillé* in single bows. The passage with three notes to the bow, which occurs towards the end of this piece, requires more practice, especially as it is *Piu Presto*:

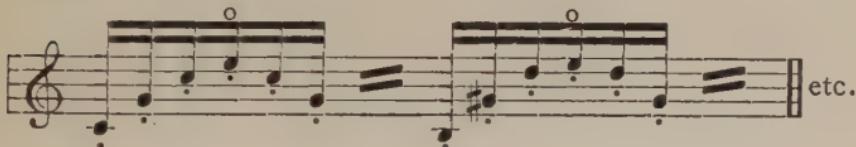
100.

¹ Ch. de Beriot, Op. 12, *Sixth Air Varié*, in A. Price, 50 cents.

² C. Saint-Saëns, Op. 28, *Introduction and Rondo Capriccioso*. Price, 75 cents.

This last form of *sautillé* brings us to what is known as the staccato arpeggio:

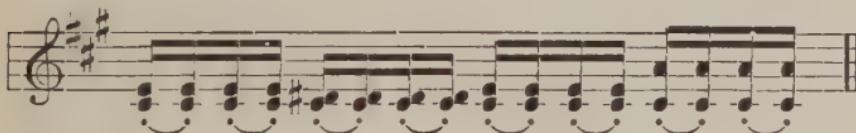
101.



De Beriot's *Scène de Ballet*¹ offers examples of the staccato arpeggio and *ricochet* bowing.

While the tremolo is orchestral, it occurs in solos, as found in de Beriot's "*Le Tremolo*"² and the *La Mélancholie*, by Prume.³ It is used in dainty pieces, in this style:

102.



Although I have mentioned works which the student of Gaviniés may consider too insignificant in the formation of bow or left-hand technic, this class **The Tremolo** of pieces may be included in the development of style, if they have any merit. The student must gather knowledge from different schools. To be sure, de Beriot⁴ is not now played save by students, yet the

¹ Ch. de Beriot, Op. 100, *Scène de Ballet, Fantaisie*. Price, 50 cents.

² Ch. de Beriot, Op. 30, *Le Tremolo*, Caprice on a theme by Beethoven. Price, 50 cents.

³ F. Prume, Op. 1, *La Mélancholie*, together with Op. 2, No. 6. *Le Petit Savoyard*. Price, 50 cents.

⁴ Ch. de Beriot, *Airs Variés*, Nos. 1 to 6. Price, 50 cents each.

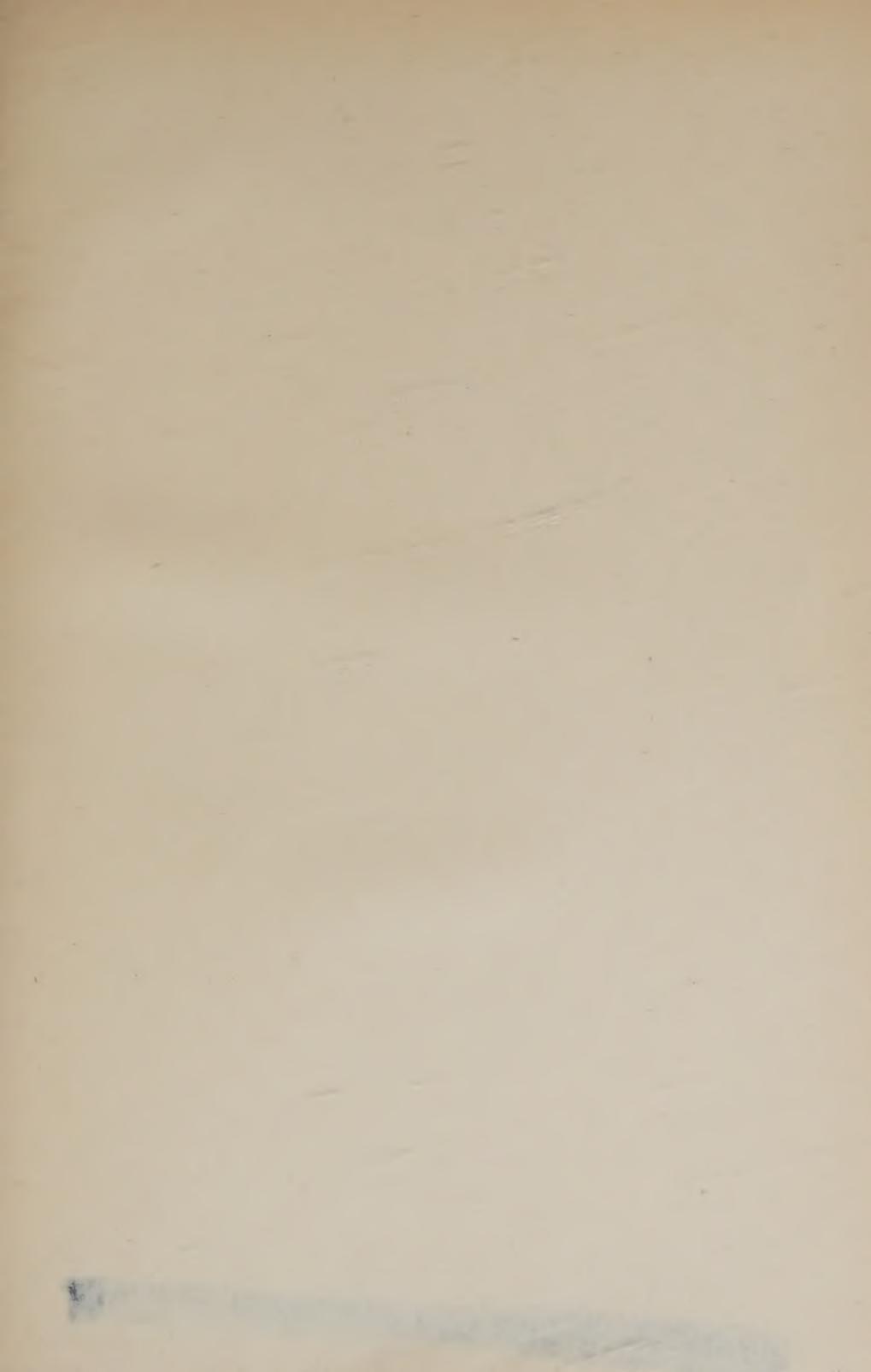
— Op. 100, *Scène de Ballet, Fantaisie*. Price, 50 cents.

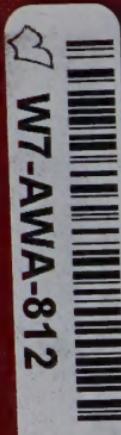
— Concerto No. 1 in D, Concerto No. 7 in G, Concerto No. 9 in A minor. Price, 75 cents each.

Published by Carl Fischer, New York City.

Six Airs, the *Scène de Ballet* and the seventh, ninth and first *Concertos* are worthy of study. I have, however, found this fact to be true: Most students, who have based their skill on a knowledge of Vieuxtemps, Wieniawski, Sarasate, de Beriot and the moderns have no solidity of style. Dignity, poise and breadth, as well as the highest standard of musicianship depend on early study of the great classics. Bach and Beethoven may not do on a concert program of a Lyceum Bureau Course, but no violinist is a well-developed musician, whose knowledge of difficult works dates from the period of de Beriot. Antiquated as Spohr, Viotti and Rode appear in the concert hall, they are not to be despised in a liberal violin education, nor can there be the slightest doubt that those violinists who depend merely on technical dexterity will meet their fate — utter oblivion in their maturer years. Above all, I would exalt the study of the classics as a direct means of obtaining the highest degree of tone-color and expression. If the violin be indeed, "the instrument of the heart," it must also satisfy the demands of the most intelligent and cultured critics.

Note: — Additional information on this subject can be obtained by consulting "How to Prepare for Kreutzer," "How to Study Kreutzer," "How to Study Fiorillo," "How to Study Rode," "Representative Violin Solos and How to Play them." These books are all published by Carl Fischer, New York City.





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